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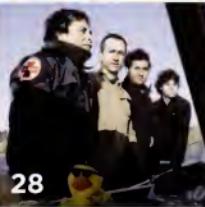
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MUSIC & MONEY

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OPINION

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Shedding Myths

The Amphitheater Is Not A Cash Machine

BY SETH HURWITZ

Enjoy it now. Reality is coming. This chicken will come home to roost.

The stupid money that has been tossed around at amphitheaters for the last several years in the name of tomorrow is just that—stupid.

As I enter my fourth year operating Merrivewether Pavilion, I am still waiting for the magic treasure box of money to reveal itself that everybody is so convinced is there at amphitheaters.

Are they places to print money? No question, on a given night, with a sold-out show, and people drinking like it's a sleepover.

Otherwise, it's just another show. Any perceived giant windfall from keeping the ancillaries is certainly counteracted with yearly expenses, mortgage or rent, maintenance, year-round salaries to keep good people there, improvements and everything else that if you don't pay attention to, you won't be keeping that shed for very long.

With the leading promoter (Live Nation) basically opening the bank vaults and inviting the agents in, and then claiming that business is wonderful, it's not hard to understand why people would think otherwise. Business is so great that Live Nation is now selling off sheds (see "Shedding Sheds," page 11), and the No. 2 shed operator (House of Blues) capitalized, recently selling itself to Live Nation. CEO Michael Rapino is the best Live Nation has ever had, and he's doing what he can, and even still there has been a merry-go-round of executives at the top since promoter consolidation began.

I hear, "Oh, but you don't understand. There are streams of income that you just don't even know about." And Santa Claus. And the Tooth Fairy. And agents that want to make as much money as you can.

Sponsorship dollars as a cure-all is a myth. But, for the sake of this ridiculous theory that sheds have some magic touch when it comes to netting sponsorship

windfalls, let's assume for a moment that it's true. Wouldn't this giant sponsor from another planet spend less money per venue in order to get a shed-wide sponsorship deal? As in quantity discount? Otherwise, wouldn't it just negotiate on a per-venue basis? Why, that would be as smart as someone selling one promoter a tour for less per gig than if it negotiated each deal separately. Are we suggesting that big-money sponsors are as dumb and lazy as certain agents?

We have sponsorship deals at Merrivewether. Negotiated by a slick dude from New York who does this for a living. I know what's out there. It's enough to save you from a really bad stiff. Or maybe two normal losers. That's it. And, again, nobody is giving away more money per venue to get a multi-shed deal; they would be less per venue, not more.

Revenue from ticket rebates? Facility fees? Busted! The agents have already taken their share of those revenue streams by adjusting their deals accordingly. We as promoters need to find new ways of hiding money to replace those incoming streams.

Is the shed problem curable? Yes. It's simple, really. The problem, as anyone who knows me is sick of hearing about, is bad shows. Too many of them. They will eat away at any real income streams, let alone vague, mythical ones.

At the recent Billboard Touring Conference, there was much discussion of how to fill up seats for shows that people aren't buying.

Here's an idea: Don't book them. There is not a problem with business. There is a problem with the industry. There are too many shows. They clutter the ads. They take tickets from other shows. Why, if one were to look at what shows were being booked, one could get the impression that people were booking whatever shows they could get their hands on.

But, of course, that could not be possible. Why would someone do that? Oh, right . . . I don't understand . . . there's just tons of money coming in from all directions at amphitheaters, and the more shows there are, the more of that money gets delivered by the truckload.

Of course, if one wanted to keep up the impression that the system was working,

then one couldn't afford to let those grosses and number of shows decrease, lest people suspect that there was a downward trend. So let's just keep booking those shows while we figure out how to make it work.

It will not work. Amphitheaters are profitable if run right and shows are bought with discretion and sold smartly. Otherwise, what are we saying here? Buy every show you can, pay whatever you have to to get it booked and you'll make lots of money? Does anyone really believe that to be true?



For our industry to become truly healthy again, promoters need to start buying talent like they are individual entrepreneurs again. The problem, of course, is that they are not. While this idea of it being a factory where you can place one phone call and do all your shopping may appeal to acts that don't think they need help, it does not serve the ones that do. And the problem there is that no act thinks it is the one that needs help. Help from real promoters.

Of course, I am a genius and everybody else doesn't know what they are doing. I'll just wait here while the rest of the world figures that out. While I'm counting all those big piles of dough.

And there are weapons of mass destruction in Iraq.

You can't negotiate reality. . . .

Seth Hurwitz is co-owner of independent promoter I.M.P., the 9:30 Club in Washington, D.C., operator of Merrivewether Pavilion in Columbia, Md., and manager of live appearances for Thievery Corporation.

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Digital Dollars
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Late-opening events
move to indie stores



Buttman's Business
John Stagliano on
using music in porn

FEBRUARY 3, 2007

UpFront

COUNTRY STEVE TUCKER

SAME TWANG, NEW FANS

Can Country Radio Keep Up With Shifting Demographics?

When country KZLA Los Angeles flipped to a rhythmic AC format last August, alarms sounded in the country music radio and record communities. Los Angeles joined New York, which has lacked a country station since 2002, and San Francisco, which bowed out of the country game in early 2005, as the third among the top five markets with no FM country outlet. (Mount Wilson's FM 100.7 has recently flipped two of its Los Angeles-area AM stations to country.)

Among the reasons for the KZLA switch: It's increasingly difficult to succeed with country radio in a market where Caucasians are very less and less sway. A 2006 Arbitron report estimated that only 5.4% of country radio's nationwide audience is Hispanic and 2.3% is black, while 92.3% of country listeners fall into Arbitron's "other" category (which includes Caucasians and Pacific Islanders). But in recent years, U.S. Census figures show, the Hispanic portion of Los Angeles County's population (which grew to 44.6% in 2000 from 37.8% in 1990) has passed up the county's non-Hispanic white population (which slipped to

31.1% of the total in 2000 from 40.8% in 1990).

At the annual Country Radio Seminar, to be held Feb. 28-March 2 in Nashville, Edison Media Research and industry trade group Country Radio Broadcasters will present results of a collaborative study of the relationship of Hispanics with country radio and demographic shifts across the United States, country radio will have to adapt if it hopes to maintain its role as radio's top format. (As of December 2006 there were 2,047 country stations in the United States, according to M Street Journal. News/talk was second with 2,007 stations.)

While most country stations continue to focus on their declining core, at least one is more aggressive when it comes to attracting Hispanic and African-American listeners. Since the former comprise 46% of the 12-plus demographic and the latter another 20%, Miami might appear to be a bad place for a country station. But WKIS (Kiss Country) has aimed the format for more than 25 years. Historically, Arbitron has

tended to rank the station No. 1 or No. 2 in the market among non-black/non-Hispanic 25-to-54-year-olds, according to PD Bob Barnett. But the market's ethnic composition, Barnett says, weighs heavily on decisions made at WKIS. "With zero exaggeration, it's a factor that impacts everything we do in programming, promotions, marketing and sales," he says.

A dwindling white audience makes attracting listeners a necessity. "With the ongoing white exodus from South Florida—a near 20% decline in whites since the 2000 census was implemented—the challenge before us is to replace relocating white listeners with Hispanic/Latin listeners," Barnett says.

It's not easy to do. "There appears to be a very vocal bias [and/or] prejudice that exists in South Florida among whites who feel that the Hispanics have 'pushed' their culture and language on everyone else," Barnett explains. That bias makes it difficult to reach Hispanics using the WKIS airwaves, he says. "For example, we can't even do bilingual IDs without significant listener backlash."

The station's marketing efforts are "stealth or street level, so as not to anger the loyal core users," Barnett says.

He is also reaching out to the Hispanic audience through music. "We're attempting to make the music mix more Hispanic-friendly without disenfranchising the core," he says. "It becomes a very delicate balancing act."

The Hispanic listeners have little history in the format, so older songs aren't as popular with Hispanics, "he explains. Likewise, she says, traditionally-sounding country is less popular with Hispanic listeners than the pop leanings of Shania Twain and Faith Hill.

The good news, according to Barnett, is that Cuban-Americans and many South American Latino who have relocated to South Florida have a profile similar to country listeners. "They're very family-oriented, hardworking, spiritual and patriotic. The themes in country music aren't foreign to them."

"Now that we're getting into the second and third generations of Latinos, it appears that the assimilation into American culture

is slowly taking place—as is their interest level in country music."

And what of Nashville's historically-white record labels? Might they add non-white artists to diversify their rosters? "That just isn't the way it works," Warner Bros. Nashville chief Bill Bennett says. "If you find someone with real quality music, you don't care what ethnic background they're from."

Bennett adds: "We have Cowboys Troy and Rick Trevino, but not because they're ethnic. We have them because they make great songs."

Barnett, not surprisingly sees things differently. "I think the degree of difficulty in marketing a black or Hispanic or Latino artist to country radio may initially be too unfamiliar and too overwhelming for most on Music Row," he says. "The labels are more likely to choose the path of least resistance, but there may be an opportunity for a renegade independent label to take that risk. The potential payoff could be huge, but obviously not without great challenge."

Additional reporting by Wade Jessen in Nashville.

ILLUSTRATION BY JOSH COCHRAN

>>> LIVE NATION RESTRUCTURES
Live Nation has consolidated its North American music operations under the leadership of Bruce Eiskowitz, who has been promoted to the newly created position of CEO of North American music. The reorganization will allow Live Nation's North American concert promotion, venue operation, and sponsorship and alliances businesses under a single division. In his new role, Eiskowitz, formerly president/CEO of Global Venues & Alliances, will direct the North American local and national live music strategy, including concert promotion, venue management and sponsorship/alliances.

>>> NARM, ROCK HALL UNVEIL '200'

In March, NARM and the Rock and Roll Hall of Fame will launch the Denver-based "200" campaign aimed at promoting the most commercial or critically successful albums in history. The albums on the list—which should be in everyone's music collection, according to the two organizations—will be highlighted in retail stores nationwide. The promotion will be enhanced by artist appearances and live performances.

>>> FAT JOE SIGNS WITH REACH

Reach Global Music Publishing has inked Fat Joe to a worldwide publishing agreement for the songs on the rapper's current album, "Me, Myself & I," released through Terror Squad/Imperial/Virgin. New York-based Reach Global sports an urban roster that includes Public Enemy, Remy Ma, Pete Rock and DJ Kid Capri. *continued on p.10*

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SWITZERLAND, UK, AND NEW ZEALAND

2 GRAMMY NOMINATIONS

IN 2007 WITH 11 CAREER NOMINATIONS TOTAL
INCLUDING 2 WINS

3 AMERICAN MUSIC AWARD WINS
IN 2006 AND 7 TOTAL CAREER NOMINATIONS

OVER 18 MILLION ALBUMS SOLD
WORLDWIDE SINCE 2003

* DOES NOT INCLUDE FIGURES FROM AUSTRALIA, EUROPE, OR THE UK

MONTEREY PENINSULA ARTISTS
A DIVISION OF PARADIGM

PARADIGM

GLOBAL

BY LARS BRANDLE and MARK SUTHERLAND

>>>RAGE, BJÖRK, CHILI PEPPERS TO HEADLINE COACHELLA
Björk, the Red Hot Chili Peppers and a reunited Rage Against the Machine will lead the lineup for the 2007 Coachella Valley Music & Arts Festival, to be held April 27-29 in Indio, Calif. The event will also feature a reunion gig from Crowded House.

Additional performers include the Arcade Fire, Sonic Youth, Alt, the Roots, Weezer, Interpol, Manu Chao, Ghostface Killah and Fountains of Wayne.

>>>GOOGLE TESTS VIDEO ADS

Google is testing music videos will boost its AdSense video advertising system.

The Web giant has struck deals with Sony BMG and Warner Music Group to distribute their music videos on Web sites participating in the AdSense program. The labels are creating music video channels dedicated to various genres, which AdSense members can then embed in their Web sites along with Google's video ads. Revenue from the ads will be split three ways, with Google, the labels and the Web site all getting a cut. The offering remains in a trial phase only, with just a handful of AdSense members asked to participate. The AdSense video advertising effort began its beta test last September with videoclips from MTV Networks.

>>>MYSPACE MEXICAN SITE

MySpace will soft-launch a local Web site for Mexico in Spanish, according to a company e-mail leaked to billboard.biz. The site's home page will feature two music artists every week, and those acts will receive prominent placement on the music page as well. Eight additional acts will be added to the music page. No further details were available at press time.

A MySpace representative declined to comment on the new site.

continued on >>>11

CASH FROM CLICKS

Attempts To Monetize Web 2.0 Dominate MIDEM '07

CANNES—If last year saw the music business grappling with the possibilities of Web 2.0, then 2007 will be the year the industry learns to monetize those activities, according to delegates at the 41st annual MIDEM music conference.

The conference was notable for a number of deals and mission statements from companies looking to turn the success of user-generated content and social networking companies into cold, hard cash.

The early-conference launch of digital licensing agency Merlin waved a wand over the independent music community, and gave the conference its hottest talking point.

Described by Beggars Group chairman Martin Mills as a "virtual fifth major," the nonprofit-making, privately funded project left some scratching their heads over its money distribution model, but was generally received as an exciting opportunity for the sector.

"It's simply great for the independent labels. And it's a positive that they are bringing competition into the online market," said Peter Ende, pres-

ident/CEO of EMI Music Publishing Continental Europe.

Digital issues dominated the panels, with independent labels calling for the abolition of digital rights management (DRM) and seeking solutions to turning the popularity of sites like YouTube and MySpace into actual revenue.

"This is absolutely the year in which increasing digital income can overtake the decline in physical sales," said Richard Corbett, CEO of digital music marketplace Rical, who announced a conference deal with downloads Web site indiestore.com. "The trick will be for companies to be aware of licensing opportunities on every platform."

Interest in the digital sector is reflected in increased attendance for the pre-MIDEM technology conference MidemNet, which attracted 1,322 visitors, up from 1,206 in 2006. However, total MIDEM attendance declined to 9,452 delegates, compared with 9,798 last year.

In an upbeat conference, where companies also looked to mobile phones or expansion beyond traditional national

borders to increase profits, one panelist had a radical solution, should all else fail.

"All we've got to do," Musicroom Music managing director Ian James declared during the "Small Rivers Make Main Revenue Streams" panel, "is figure out a way to get everyone in China to pay us 20 bucks, and everything will be fine."

MORE FROM MIDEM

■ **The Big Deal:** Licensing agency Merlin strikes first deal with Snocap... Photographic Performance Ltd. completes merger with PAPRA and AURA, expands into European collections... Independent Online Distribution Alliance completes acquisition of digital music distributor Uploader.

■ The conference's biggest dispute kicked off in MidemNet's very first session, where Consumer Electronics Assn. president/CEO Gary Shapiro and RIAA chairman Mitch Bainwol clashed over DRM and legal issues. Bainwol accused Shapiro of "making [the RIAA] look evil." Shapiro shot back: "I don't make you look evil. The lawsuits you make against old people and kids make you look evil."

■ Amy Winehouse at the British at MIDEM showcase was the hottest conference set, but artists also took center stage on the panels. Bareknuckled Ladies frontman Steve Pege spoke about social networking sites expanding his band's brand—and was spotted checking his MySpace page mere minutes after the panel finished. George Clinton delighted the crowd with tales of barber shops and counterfeit money. And the Black Eyed Peas' Will.i.am revealed more than anyone—his personal e-mail address, when he had to log on to his Musicman Web site on the conference big screen.

■ The best party was the Personality of the Year event for Montreal Jazz Festival founder and CEO Claude Nobs. The likes of Nile Rodgers, Stevie Wonder and Harvey Goldsmith were in the crowd, while Nobs joined Randy Crawford onstage for the musical entertainment.

■ Billboard itself enjoyed an active conference. Our MIDEM Masters Breakfast attracted a huge turnout of top executives. The conference also saw Billboard announce a new strategic agreement with Center Staging Musical Productions. The deal will see Billboard cooperate with the Burbank, Calif.-based company on discovering and promoting new talent, as well as producing music industry events. ■

LABELS BY BRIAN GARRITY

Capitol Improvements?

EMI Group CEO Eric Nicoli isn't wasting any time putting his stamp on the company that he's calling all the shots. Less than two weeks after throwing out recorded-music chieftains Alan Levy and David Mumford, Nicoli radically revamped the label units that report directly to him by merging EMI's hit-starved North American pop, rock and urban operations.

The Capitol and Virgin labels are combining into a single unit called the Capitol Music Group, under the direction of Jason Flom. Andrew Slater is out after six years as president/CEO of Capitol Records.

The shakeup is part of EMI Group's recently announced strategy to deliver £10 million (\$217 million)

in annual savings across its business. But it doesn't affect all aspects of the music giant's North American efforts.

Blue Note Label Group president/CEO Bruce Lundvall will continue to report directly to Nicoli, as will EMI Music North America COO Ivan Gavin and EMI Music North America CFO Colin Finkelstein. EMI Music Marketing president Roni Werre, Capitol Nashville president/CEO Mike Dungan, EMI Christian Music Group president/chairman/CEO Bill Hearn and Caroline Distribution GM/senior VP Bill Hearn will all continue reporting to Gavin.

The big winner is Flom, who joined EMI as Virgin

chairman/CEO in November 2005 after a long career with Atlantic Records. He now oversees the combined Capitol and Virgin rosters in the United States and reports to Nicoli. Jason Flom quickly demonstrated his leadership and artist-development abilities since he has been at Virgin. I am confident that the will take us to new levels of success," Nicoli said in a statement.

Flom has an eye out for talent. In EMi, finished a distant fourth among the major labels in current U.S. market share last year and once again was the only major to claim less than 10% in current market share (9.2%), according to Nielsen SoundScan.

Flom scored wins in the last year with Korn, KT Tunstall and 30 Seconds to Mars, and Virgin's current market share is up (see chart), albeit slightly, during his brief reign. ■



Shedding The Sheds

As Suburban Land Values Skyrocket, Live Nation Puts A Few Amphitheaters On The Market



Live Nation, the world's largest promoter and venue operator, is quietly putting certain amphitheaters on the block, but the company maintains the move says more about real-estate values than the amphitheater business.

In the years since most contemporary amphitheaters were built, urban sprawl has reached the shed sites, making the land the venues occupy much more valuable than when initially purchased. Most of the venues date to the late 1980s and early 1990s, when land in the suburbs outside major markets was less expensive and noise less an issue.

When German Amphitheatre was developed in Columbus, Ohio, in 1993, for example, land at its location was valued at about \$50,000 per acre, according to the Columbus Dispatch. Now the paper puts the value at about \$500,000 per acre if developed for retail.

Germany is now one of four venues listed by real estate broker CB Richard Ellis. Verizon Wireless Amphitheatre in Noblesville, Ind. (near Indianapolis); Sleep Train Amphitheatre in Marysville, Calif. (near Sacramento) and Starwood Amphitheatre in Antioch, Tenn. (near Nashville) are the others. They all have capacities of between 17,000 and 20,000, and all will present full concert seasons in 2007.

"Last year we announced that we had contracted CB Richard Ellis to do a global analysis of our real-estate holdings on an alternative-use basis, or in other words, assess the value of the underlying real estate, not as a music venue," Live Nation CEO, North American Music Bruce Eskowitz says.

Eskowitz says the current listings are the result of the Ellis

valuation. "Obviously, Live Nation is a real-estate company, and strategically we want to utilize our real estate in a way that creates the most long-term value for the company," he says. "In some cases selling the properties and redeploying the capital may be the best use of the assets for Live Nation. We've put the properties on the market to explore the possibility further. This of course, does not mean the sale of these properties is guaranteed."

Industry scuttlebutt abounds as to which shed or sheds, if any, might be next on the block. "Generally speaking, I expect there to be adjustments in our venue portfolio from time to time," Eskowitz says, adding that "adjustments" doesn't necessarily mean unloadling. "We may bring a venue into the Live Nation family, like we did with the Dodge Theatre in Phoenix, which is a long-term lease, by the way. And, we may explore the sales of certain venues like we are doing with Marysville, Indiana and Columbus."

Ad Nashville to that list. Starwood was the prototype amphitheater in the PACE portfolio, a 17,000-capacity venue that in many ways opened the floodgates for amphitheater development in the late 1980s. These venues were conceived as an entrance for promoters into the venue game, allowing the slot-takers to share in ancillary revenue like parking and concessions that were typically off-limits in other venues. After PACE built several amphitheaters, Celar Door and other promoters followed. When Robert Silberman of SFX (now Live Nation) consolidated the promoters in the late 1990s, a North American amphitheater goldrush was born.

Most sheds do good to great business in the warm-weather window. According to Billboard Bosscore, the top-performing

Louis Messina was president of PACE and was instrumental in that company entering the shed business. Messina, now president of TMG/AEC Live, says that without sheds, "our company wouldn't have grown the way it did. And when Silberman purchased all the promoters, the first ones he purchased were those that had property. That's why some people weren't part of the big money roundup, they had no equity in anything."

The early success of amphitheaters was a double-edged sword, Messina says. "In one way it was great for us because it put PACE Concerts on the map, big-time. We immediately

Live Nation sheds in 2006 were Tweeter Center at the Waterfront in Camden, N.J. (\$22.6 million gross, 542,541 attendance, 48 shows); Nixon at Jones Beach Theater in Wantagh, N.Y. (\$21.2 million gross, 367,233 attendance, 36 shows); and Tweeter Center for the Performing Arts in Mansfield, Mass. (\$18.3 million gross, 389,991 attendance, 29 shows).

Conversely, the Live Nation

sheds on the block performed less well: Marysville (\$3.6 million, 120,274 attendance, 12 shows), Columbus (\$5.9 million, 203,014, 20 shows), Nashville (\$4.6 million, 183,630, 16 shows) and Noblesville (\$0.8 million, 360,215, 27 shows).

Asked if it performance was a factor in determining which sheds might be shed, Eskowitz responds, "The question we are asking ourselves when selling these venues is, 'Is the capital we could generate by a potential sale better redeployed in other areas of the company?'

With the \$350 million acquisition of House of Blues Entertainment last year and HOB's club network (and Live Nation CEO Michael Rapino's admitted desire to capitalize on the hot small and mid-sized venue market), and the need to pay for an aggressive buying spree in 2006, moving some of the less-productive real-estate holdings seems a savvy idea.

Even so, it appears Live Nation is still very bullish on the amphitheater business, not surprising given the company owns and/or operates some 50 of them in North America and annually spends millions on talent to program these venues.

Our show counts and attendance for the first nine months of 2006 were up in our amphitheaters over the similar pe-

\$500K

Current per-acre value of land at location of Columbus, Ohio's German Amphitheatre

became one of the top buyers in Indiana and we had the chance to string. But in another way we ruined the business.

Programming amphitheaters for a summer turned artists into "inventory," Messina says. "That's when the money started getting stupid, because the artist was nothing more than a vehicle to trigger all the profit streams: parking, facility fees, rebates, etc." he says. "The artists realized it, and smart people like [manager] Howard Kaufman started counting our pennies. It definitely opened the doors to 'show me the money' and that's why we're in the state of the business we are today."

Most sheds do good to great business in the warm-weather window. According to Billboard Bosscore, the top-performing

The Tweeter Center at the Waterfront in Camden, N.J., was Live Nation's top-performing shed in 2006.

riod in 2005, and I'm excited about the variety of acts we expect to bring into the [shed] this summer," Eskowitz says, adding that Live Nation is far more than just an amphitheater company.

"As the world's largest concert promoter and a leading venue owner/manager . . . we need to be connecting with the music fan on all kinds of levels, whether at the club, theater or large venue," Eskowitz says. "Having a diverse presence in major markets across the country is an important part of our overall strategy at Live Nation."

In other words, Live Nation wants to cut a deep venue swath in its best markets. For agents routing tours, losing a venue in a given market may or may not be a negative. Sometimes, many would argue, an act playing in a 20,000-seat shed at part of a national amphitheater tour might be better served to play a smaller venue in a given market. The prevailing sentiment for the concert business has been that it's usually better to leave money on the table at a smaller venue than to have acts play in front of thousands of empty seats.

The primary reason to consider the latter would seem to be financial. "I would imagine some agents would be unhappy if historically they were on the receiving end of an overall tour deal, got overpaid in markets where they wouldn't attempt to sell hard tickets and [then] couldn't go back for more," says Kirk Sommer, agent at the William Morris Agency for such acts as the Killers and Paula Nutini. "If Live Nation wants to slim down their shed inventory where they can't make money on advertising, concessions and parking alone, they should."

Arenas and other venues in markets where a shed may shutter could gain a competitive edge. If Starwood closed in Nashville, "I think it helps us put more events in the building," says Hugh Lombardi, GM of the Gaylord Entertainment Center in Nashville.

That said, a lack of an amphitheater could cost some promoters. "Some acts are designed to go to amphitheaters, that's how their production is set up," Lombardi says. "Likewise, some are geared for arena shows. I just think this is a good market to play, inside or outside. If it's a quality event, people will show up."

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>>>SPIRALFROG EXEC SHUFFLE

Reports have surfaced that the ad-supported free music service SpiralFrog lost the majority of its executive team following the ouster of CEO Robin Kent Dec. 26. Tech news service CNET, citing unnamed sources, says at least five members of the management team and three board members resigned. The move raises strong questions over whether the yet-to-launch service will ever see the light of day, though the company said Jan. 24 it plans to launch its service in early 2007. Additionally, Jordan Levin, a former chief executive of the WB Network, was appointed to the company's board Jan. 24. SpiralFrog missed its expected December launch date.

>>>ZUNE CAN'T SHARE ALL SONGS?

Is the key feature of Microsoft's Zune digital media player a dud? Touting the idea of "connected entertainment," Microsoft unveiled the Zune with a strong emphasis on users' ability to share songs with other Zune owners via the device's internal Wi-Fi connectivity. However, at least one user blog has found that 21 of 50 most popular downloads from the Zune service cannot be shared. At launch, Microsoft said that some tracks would be blocked from the sharing feature, but never detailed to what degree. Microsoft and representatives from the major record labels say they are not withholding certain artists from the sharing ability. Microsoft claims it is more a technical issue than a licensing one.

Compiled by Chris M. Wahl, Reporting by Ayala Ben-Yehuda, Antony Bruno, Ed Christman, Jonathan Cohen, Brian Garritt, Gail Mitchell and Ray Waddell.

THE NORTH STARS

Coinciding with the 25th Canadian Music Week, Billboard's annual special feature on the Canadian music market will examine the artists and issues making an impact on the music scene up north for 2007. As Canadian Music Week turns 25, we'll examine the important role they've played in the market and talk one-on-one with David Foster about his induction into the Canadian Music Industry Hall of Fame. We'll also include a preview of the 2007 Juno Awards and report on the strength of Canada's touring industry.

Don't miss your opportunity to showcase your brand in front of the international music community during Billboard's special feature on Canadian music!

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GLOBAL BY LARS BRANDLE

THE BLUE-CHIP BRITS

On The United Kingdom's Crowded Awards Calendar, One Ceremony Stands Out

LONDON—In 1989, the British recorded music industry gam-bled on a tactic to rev up its annual BPI Awards ceremony. With a new, snappier name—the BRIT Awards—the gala was televised live for the first time.

But what rolled out that festive night became the stuff of legend, with co-hosts Fleetwood Mac drummer Mick Fleetwood and glam rock-music-turned-pop signer Samantha Fox strangled haplessly at the podium as the show turned into "car crash" TV, replete with technical failures, botched lines, misused presenters and late-arriving guests. Unsurprisingly, the BPI has opted for a delayed feed ever since.

This year, though, will see the Feb. 14 show televised live—for the first time since 1989. The BRITs have gone from laughing stock to blue-chip stock, acknowledged as the jewel in the crown of the U.K. awards calendar—despite the arrival of a plethora of new honors in recent years.

Of all the U.K. awards shows, the BRITs have had the most notable regular effect on sales. In the Official U.K. Charts Co. (OCC) chart listing published Feb. 19 after the Feb. 16 broadcast of the BRIT awards show in 2006, for example, double award-winner KT Tunstall's "Eye to the Telescope" (Rele-entless/Virgin) leapt from No. 19 to No. 4. Other award winners showing dramatic sales rises that week were Coldplay, whose "X&Y" (Parlophone) rose 21.8,

and Kanye West, whose Roc-A-Fella/Mercury set "Late Registration" jumped 40-23.

Tunstall and West had both performed on the show, as did outstanding contribution award winner Paul Weller. The latter saw a revised version of the old band's Jam's hits set "Snafu" enter the chart at No. 10 the following week—an entry much higher than would have been anticipated.

Mercury Prize effects have been quantifiable as well. The 2005 winner, Antony & the Johnsons ("I Am a Bird Now" (Rough Trade)), leapt from No. 13 to No. 16 on the sales chart published by the OCC on Sept. 11, 2005, with retailers reporting a 20-fold week-on-week sales increase (Billboard, Sept. 24, 2005).

London now has at least 30 music award ceremonies annually, catering to virtually every sector. Take in the Vodafone Live Music Awards, dance music's DJ Awards, the U.K. Music Hall of Fame, the BT Digital Music Awards and the events hosted by rock weekly Kerrang or music magazine NME (NME Q—and you're only scratching the surface).

"At the moment," suggests King Bayley, secretary general of the Entertainment Retailers Assn., "[the ceremonies] all work. If anything, there are gaps within the year."

But others argue that the calendar is already overcrowded. "Some of the magazine awards have pushed their luck," says

music critic David Sinclair, a regular contributor to The Times newspaper. "[They've] created vague categories and fanciful 'inspiration'-type trophies which are doled out to whoever they can persuade to show up. The ones that matter to the artists are the Mercury Music Prize, for credibility, and the BRITs, for sales."

The U.K. business has to "be very aware that it can overlook the goose by having too many awards ceremonies," cautions Bernard Doherty, CEO of British PR firm LD Publicity, which has handled the BRIT Awards, MTV Europe Music Awards and the Sony Radio Academy Awards, among others.

For the U.K. mass-market tabloid press, it's the BRITs that subroutine, veteran tabloid showbiz correspondent Rick Sky says. However, Sky adds, "They also care about the Q and NME Awards. The tabloids are just interested in what ceremony brings in the biggest stars. They have a nod at the Mercury Prize, but it's not really their market."

For market-leading music merchant HMV, the three most important ceremonies are "the BRITs, the Mercury Prize and the NME awards," head of music Gary Riley says. The BRIT Awards in particular increase in-store traffic, he notes.

HMV is a sponsor of the NME Awards, which Riley describes as "a very proactive/interactive event for us. We organize a lot of in-store shows

featuring nominees, particularly newer acts. A couple of years ago, we had the likes of the Killers and Kaiser Chiefs playing in HMV stores ahead of the NME Awards."

From a radio perspective, Parlophone Records head of radio Kevin McCabe says, "The most important ones are the BRITs and Q Awards. There's kudos attached to Q, and it's one that gets some leverage [across the media]. It's become quite global."

The veteran plunger, whose current charges include Lily Allen and Coldplay, adds that in the United Kingdom's current rock-friendly musical environment, "the Kerrang Awards have also gained importance."

Neil Warnock is managing director of London concert booker the Agency, which books 2005/2006 Kerrang Awards winner (hard rock act) Bullet For My Valentine and current multiple BRIT nominee Muse. "These sort of [honors] move a band into mainstream media coverage," Warnock says.

"It brings more media realization to a wider audience," he says, "and inevitably, we hope, it results in more box office."

The United Kingdom's other key genre-specific award ceremony is the annual Music of Black Origin show. HMV's Riley agrees the MOBOs demand attention as the United Kingdom's leading urban music show, but notes that "they've not reached their full

KANYE WEST'S album rose from 23 to 40 on the U.K. chart in the wake of the 2006 BRIT Awards performance.

potential yet as a merchandising opportunity."

Insiders recognize the tangible effect the BRITs and a handful of other U.K. awards shows can have on record sales. But "these artists like to win," says James Sandon, director of London-based Super-Vision Management and manager of the 2006 triple-BRIT winner the Kaiser Chiefs, are "the Ivo Novels, the Silver Clef and other songwriting-focused awards." Unlike the BRITs, however, neither of these key music publishing galas are televised.

Since the 1986 BRITs debacle, a steady flow of multinational companies have aligned their brands to U.K. award ceremonies. MasterCard sponsors the BRITs and building society Nationwide backs the Mercury Prize, while Western Union is tied to the MOBOs. Telecom giant Vodafone and BT are among the other major names in the mix.

"It's one thing to sponsor the [U.K.] book of the year ceremony Booker Prize," veteran broadcaster and MasterCard spokesman for music Paul Gambaccini says, "but you know it's not going to reach as many people as the BRITs." Last year's BRITs' peak-time TV broadcast averaged 4.6 million

U.K. viewers.

Sandom is more equivocal on the BRITs' international effect, however. "When Kaisers won three BRITs last year," he says, "it means something in Europe, but globally, it really just didn't matter."

Among the acts hoping to benefit from BRITs exposure in 2007 are multiple nominees Lily Allen (Regal/EMI), Gnarls Barkley (Warner Bros.), James Morrison (Polydor), Corinne Bailey Rae (Good Groove/EMI) and Snow Patrol (Fiction/Universal).

Snow Patrol, Kylie Rae, Scissor Sisters (Polydor), the Killers (Vertigo), Take That (Polydor), Red Hot Chili Peppers (Warner Bros.), Amy Winehouse (Island) and Oasis (Big Brother) will perform on the show. "The BRITs [show] still stands as the one everyone wants to be on," Doherty notes. "It's an A-list production."

Looking back to the last live show, Gambaccini notes that the 1989 flasco has become "literally part of national folklore."

According to the broadcaster, "things happen at the BRIT Awards that become news the next day; front page national news in a way that the Grammys are not. This is the power the BRITs have."

Additional reporting by Tom Ferguson in London.

The Prize Prizes

Billboard's Guide To The United Kingdom's Top Music Awards Shows

BEST FOR BOOSTING RECORD SALES:
BRIT Awards
Date: Feb. 14
Venue: Earls' Court 1, London
TV broadcast: Live, ITV 1
Press: LD Publicity
Owner: BPI
Sponsor: MasterCard
Web site: brits.co.uk



BEST FOR CREDIBILITY:
NME Awards
Date: Sept. 4
Venue: Grosvenor House Hotel, London
TV broadcast: TBA (2006: Sept. 5 [live], BBC 4 digital; Sept. 8 [highlights], BBC 2)
Press: Coalition Group
Owners: BPI/ERA
Sponsor: Nationwide
Web site: nationwide-mercury.com



BEST NATIONAL MEDIA COVERAGE FOR ALT-ROCK ACTS:
NME Awards
Date: March 1
Venue: Hammersmith Palais, London
TV broadcast: TBA (2006: Royal Albert Hall, Channel 4 [highlights], Sept. 20 [live], BBC 3 digital; Sept. 22 [highlights], BBC 2)
Press: Amazing Media/IPC
Owner: IPC Ignite
Sponsor: Shockwaves
Web site: nme.com/awards



BEST MEDIA EXPOSURE FOR URBAN ACTS:
MOBOs
Date: TBA (2006: Sept. 20)
Venue: TBA (2006: Royal Albert Hall, London)
TV broadcast: TBA (2006: Sept. 20 [live], BBC 3 digital; Sept. 22 [highlights], BBC 2)
Press: The Outside Organization
Owner: The MOBO Organization
Sponsors: Western Union, others
TBA (2006: AMG Live, BBC, BSpoke Media, Galaxy, HMV, ITV London Tonight, Jump-Off TV, MTV Base, Western Union)
Web site: mobo.com



BEST PRESS EXPOSURE FOR ROCK ACTS:
Kerrang Awards
Date: TBA (2006: Aug. 24)
Venue: Provisionally set for the Brewery, London
TV broadcast: TBA (2006: Aug. 25 [highlights], Kerrang TV, digital)
Press: TBA (2006: LD Communications)
Owner: Emap
Sponsor: TBA (2006: MySpace, Roadrunner Records, Virgin Megastore, Carling, Cadiz Music, Island Records, Samaritans, Buffalo Trager, Opal Nera, Jagermeister)
Web site: kerrangawards.com



GLOBALNEWSLINE

>>> CISAC SETS COPYRIGHT SUMMIT

Veteran French crooner Charles Aznavour, English singer/songwriter Billy Bragg and EMI Music president Roger Faxon will be among those taking part in a

Copyright Summit May 30-31 in Brussels, organized by the International Federation of Societies of Authors and Composers (CISAC).

The gathering will include other representatives of the creative sector plus government officials and legal experts. The aim will be to discuss digital challenges to traditional copyright issues.

Other confirmed guests include EMI Music International chairman/CEO Jean-François Cecillon, Creative Commons founder Lawrence Lessig and Microsoft entertainment and devices director Rich Lappennbusch.

—Lars Brandt



>>> FRENCH SALES SLUMP

Recorded-music sales fell in France during 2006. According to initial estimates that industry trade body SNEP unveiled Jan. 16, the trade value of the physical market in 2006 dropped to around €800 million (\$1.04 billion), down 14% from 2005. SNEP warns that digital sales are not yet close to compensating for the loss. The trade body estimates that digital formats registered a 40% year-on-year rise in value to between €40 million and €45 million (\$51 million-\$58 million). A full sales report from SNEP is due shortly.

"Music available for free [on peer-to-peer networks] is

pushing consumers to spend their money on other entertainment goods," SNEP director general Hervé Rony suggests.

—Aymeric Pichelin

>>> SPANISH SHIPMENTS DOWN

The retail value of Spanish music sales slumped to €345 million (\$445 million) in 2006, down 15.3% from 2005, according to labels body Promusicia. It was the sixth consecutive annual fall in sales. Promusicia has not yet published volume figures.

The body has released digital sales figures, which it says show Spain lagging far behind other major territories. At €22 million (\$28.4 million), legal digital sales are three times higher than in 2005, but represent just 6% of the total market value. Promusicia president Antonio Guisado says, "About 95% of all digital sales are mobile," he says, "with nearly all Internet downloads being illegal. The Spanish music scene is going through a very delicate moment. We hope that this career—which preaches that music is free and its systematic theft is legal—ends soon."

—Howell Llewellyn

>>> EDER IN AT IFPI AUSTRIA

Universal Music Austria managing director Hannes Eder has been named the new president of the Austrian arm of IFPI.

The general assembly of the trade body elected Eder for a two-year period. In his new, Vienna-based role, he succeeds Manfred Lappe, Warner Music Austria managing director and Warner Music Germany/Switzerland/Austria president/COO of Eastern Europe.

Lappe, who had been president of IFPI Austria for the past eight years, remains on its board, together with Sony BMG Austria managing director Horst Unterholzner, EMI Austria GM Thomas Thron and Edele Music Austria managing director Mark Flury.

—Wolfgang Spahr

>>> DRONES BUZZ BACK FOR AMP 2

The Drones, the inaugural winners of the Australian Music Prize in 2006, are back in contention for this year's event. The alternative rock act is included in the list of 25

finalists, whittled down from the 200 entries received for the AMP, which honors outstanding creativity by an Australian band.

The band is nominated for its current album, "Gaia Mill" (ATP Recordings/Shock), after winning the initial award with its previous album, "Wait Long by the River and the Bodies of Your Enemies Will Float By" (Infinidely/Shock).

The Amp 2006 list will be narrowed down Jan. 31 to a shortlist of eight. The winners, decided by an industry panel, will be announced March 7, receives \$25,000 Australian (\$19,567) from the Phonographic Performance Co. of Australia, the event's principal backer. Other nominees this year include Angle, March, Hilltop Hoods, Gringin, the Grates and Sarah Blasko.

—John Ferguson

>>> SUM ADDS CHEN

SUM Entertainment, a Shanghai, China-based joint venture between Universal Music and Shanghai Music Group, has appointed Antonio Chen as its new GM, effective immediately.

SUM is a Chinese-language media and entertainment production company and is the first joint-venture between an international music company and a major Chinese media group.

Chen replaces Carol Choi, who helped set up SUM in 2004 and left the company in December 2006. Chen reports to SUM managing director Hung TIK. Chen joined Universal in April 2006 from a position at Sony Music joint venture Shanghai Epic Entertainment as senior A&R consultant for Universal Music China and Hong Kong. Based in Shanghai, he had been working closely with Choi and SUM's roster of young artists.

—Mark McCord

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www.cmw.net

The Indies

TODD MARTENS tmartens@billboard.com



Clock Strikes 12

Big Indie Release Date Marks The Return Of Midnight Sales

Anchored by the Shins' "Wincing the Night Away," indie retailers used the Jan. 23 release date to bring back an old tradition—the midnight sale.

Many stores abandoned the ritual during the past few years.

as the era of Internet leaks have all but killed the need for die-hard fans to stand in line on a Monday evening. And the Sub Pop album "Wincing the Night Away" was not immune to pre-release file-sharing, as hit the Web last October.

But the drawing power of the

indie pop act, as well as a heavy marketing push from Sub Pop (see story, page 26), persuaded store managers to keep their doors open. Grimey's owner Doyle Davis says the Nashville store staged its first midnight sale since opening in 1999, and Eric Levin at Criminal Records

Grimey's is plotting its next midnight sale for the March 6 release of ARCADE FIRE's new album.

says he hasn't opened at midnight since the 2004 release of the Beastie Boys' "To the 5 Boroughs" (Capitol).

"I wouldn't blame it on the Beastie Boys," Levin jokes of abandoning the practice. "When you go anywhere online and hear any record, you don't have the need to go out at midnight. I feel like there was a need for Jan. 23. There's the Shins, there's Deerhoof, there's Of Montreal, and there's Menomena."

So how did it do? With little advertising outside of his store's mailing list, Levin says about 40 people showed up, and the store did \$500 worth of business, with the Shins, Of Montreal and Menomena being his strongest sellers. The turnout was strong enough to persuade Levin to stage another one, but nowhere near the success of Grimey's. Davis says the store did \$2,300 in sales in one hour, and is already plotting a midnight opening for the March 6 release of the new Arcade Fire album. Davis didn't want to divulge in-

dividual sale numbers, but says the Shins and Of Montreal were his store's top sellers, with more than 100 people coming out.

There are stores that haven't completely given up on the midnight sale, and they offer some gauge for what counts as success these days. Shellie Olszewski manages Park Avenue Records in Orlando, Fla., and says the store still holds a handful of midnight sales per year. "Two years ago we'd have midnight sales with 200 or 300 people," she says. "That doesn't happen often. Today, somewhere between 50 and 75 people are good."

At M. Theory in San Diego, owner Eric Howard has partnered with neighboring bar the Whistle Stop to stage listening parties with midnight sales. The events have garnered enough local cachet that it even earned a nod from the Sub Pop Web page.

"We have a good relationship with a cool, hip bar, and they hook us up," Howard says.

Similarly, Reckless Records in Chicago has teamed with nearby club the Hideout for its midnight release Shins party. But even those stores without an off-site partner are looking

for midnight sales to be more of a social gathering: Levin's Criminal Records had beer and dessert for the event.

But there are other factors at work here. Levin says it wasn't just the drawing power of the Portland, Ore.-based indie pop act. He points to the recent closure of Tower Records, a chain that was known for its weekly midnight sales, as having a slight impact on his reasoning.

"There was some post-Tower mentality to our decision," he says. "But to come back to midnight sales after going away from them was kind of a no-brainer. Let's give it a shot. And now that a lot of stores now look at vinyl. Vinyl went away, and now it's this wonderful new trend."

Still, plenty remain skeptical that the midnight sale can turn into some retro-cool movement.

"The idea of staging one has come up," says Erik Kowalski, manager of Milwaukee's Atomic Records. "But we have only had maybe one or two customers ask. There's never been an overwhelming cry for it."

For 24-7 indie news and analysis, see billboard.biz/indie.



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Keeping The Faith

Cole Hoping For Sales Boost With 'Studio 60' Appearance

Sure, NBC's "Studio 60 on the Sunset Strip" is struggling in the ratings department. But that is not stopping record labels and artist managers from pursuing ways to get their acts on the show. Let's face it: The show averages roughly 9 million viewers each week, according to Nielsen Media Research. And quite frankly, 9 million sets of ears and eyes is not a bad number to reach.

Just ask Sting and Corinne Bailey Rae, who have appeared and performed on the show in recent months. Both artists saw spikes in sales of their new discs, "Songs From the Labyrinth" (Deutsche Grammophon/Universal Music Classics Group) and Rae's self-titled debut (Capitol), following their "Studio 60" guest spots.

On Feb. 5, Natalie Cole will follow in Sting and Rae's footsteps and perform on the show (within the show), singing a version of the Burt Bacharach/Hal David classic "I Say a Little Prayer." It's a song that could have easily appeared on her new album of covers, "Leavin'," for Verve Records.

This new version of "I Say a Little Prayer"—produced by Mark Feist and Damon Sharp—was created and conceived by faith-based company Good News Holdings for the launch of its Save My Life initiative (savemylife.org). The not-for-profit Save My Life raises funds and awareness for children affected and infected by AIDS in Africa.

Cole's appearance on "Studio 60" arrives six nights before the 49th annual Grammys, where the singer is nominated in the best female R&B vocal performance category for "Dreaming."

Cole also appears in Nas' new video for "Can't Forget About You," which references "Unforgettable." Cole's "duet" with her father,

From where Cole sits, the timing of all this activity is serendipitous. "Today, more than ever, it's really important to diversify and reach as many people as possible," the eight-time Grammy winner says. "You must be more aggressive, because the market place is so competitive. The Internet is a double-edged sword. There's so much music out there."

Which why TV shows like "Studio 60," "Cold Case" and "Grey's Anatomy" have become important marketing tools for the music industry, she adds. "These shows have such broad appeal—and they're all using music in interesting and creative ways."

More important, she notes, "The music supervisors are not necessarily looking for the most recognizable songs on the hits. They're taking chances."

In the episode, Cole performs at a fictitious ceremony for Catholics in Media (in fact, a real organization), which honors the show's Christian character. Hanifin Hayes, with an award.

During Cole's introduction on "Studio 60," Save My Life is mentioned, but this is not a blatant advertisement, executive director Thomas Schlamm notes. "Our interest was pretty simple," he says. "How can we organically make this work in the story-telling we do? In the end, the artist must work within the context of the show."

Last year, Cole's "Grey's Anatomy" did something similar when it helped promote Ford's Warriors in Pink campaign to fight breast cancer.



NATALIE COLE shooting her guest spot on NBC's "Studio 60 on the Sunset Strip."

Talks between Good News Holdings and "Studio 60" had been going on for quite some time before "I Say a Little Prayer" was mentioned, according to Good News Holdings co-founder/managing director Martha Cotton. "This gave us our first outlet to introduce Save My Life," she recalls.

Save mylife.org goes live Jan. 29, which is when people can purchase the digital

track on the site, as well as at other digital music stores. A video for the song is in the works. The song and video—as well as Save My Life—will be heavily marketed and promoted on the Internet via secular and faith-based sites.

At the present time, though, there appears to be one missing link: Verve Records. We realize the label is going through a major transition, but this is one of those instances where the stars are aligning for Cole. A little cross-marketing love from Verve—which has nothing planned—could bring additional attention, and sales, to Cole's album "Leavin'," which has sold 30,000 copies so far, according to Nielsen SoundScan.

Verve should take a cue from another Universal Music Group member, Universal Music Classics Group, which notified retailers of Sting's upcoming TV appearances. Because of this, stores knew Sting would be on "Studio 60" during the album's second week of release—a week when most records drop 30%-50% in sales, Universal Music Classics Group GM Paul Foley says. "So, the retailers kept it positioned front and center. This helped us greatly."

Are you listening, Verve?

Retail Track

ED CHRISTMAN echristman@billboard.com



One Chain's Gain

After A Cold December, Virgin Stands Alone

Last week, I speculated on whether any retailers were still in trouble or any merchants were on credit managers' watch lists. In doing so, I'm glad I failed to mention that some sources told me Virgin Entertainment Group North America fell into the latter category.

VEGNA was on the watch list because it looked like it was pulling an HVM, which shuttered stores one by one without admitting it was pulling out of the U.S. market, which it ultimately did in 2004. Since 2003, the U.S. Virgin Megastore chain has closed 10 stores, slimming from 23 to its current total of 10 outlets. Rumors even swirled that the chain was about to shutter its 14th Street store in Manhattan—which made no sense to me, considering it's the chain's second-highest-volume store.

But credit managers can rest easy, and sales and distribution executives need to sit up and take notice. This week VEGNA announced that it had a great holiday selling season, unlike practically every other traditional music merchant. Although it's not a publicly traded company, it released some financial information on how well it performed. Let's look at the numbers.

For December, the 13-store chain produced a 12.1% comparable-store increase and a 9.5% gain for the fourth quarter. What's more, for the entire year, the chain produced a 5% comparable-store gain.

The U.S. performance was accompanied by a good performance in the U.K., where holiday [comparable-store] sales grew by 4%. Virgin Entertainment Group International CEO Simon Wright adds, "Meanwhile, sales were up by 14% in Australia, Wright says, while in France they were down by 2%.

Moving back to the United States, VEGNA also said that music was up 8% for December, and from what I can tell

that's not only unique for the traditional category—Even the big boxes were crying the blues about their December music sales.

"It's been a fantastic year for the Virgin Megastore brand, and it was the best holiday season we've had in the past five years," Wright said in a statement. How many music chains

12.1%

Virgin Entertainment Group North America's comparable-store increase for the month of December

can make such a claim?

Right about now, I can

hear the more cynical readers thinking, "Yeah, so what's the big deal, Christman?"

What did you expect would

happen with Tower going out of business?"

But that's the point: Not

only was Tower open right

up until Dec. 22, but it was

giving its stock away for the

last two weeks, escalating from

50% off to 90% off. The

liquidating chain was cer-

tainly pulling in crowds,

even if there was a mess of

out-of-stocks near the end.

So while Virgin may have

picked up some business

from customers that couldn't

find what they wanted at

Tower, its real Tower wind-

fall more likely began Jan. 1,

and will continue.

The key to the Virgin turn-

around is the renovating and/

or remerchandising of several

stores, beginning with its

Times Square store in Manhat-

tan in September 2005. It also

renovated its Orlando, Fla., and

Anaheim, Calif., stores, spend-

ing more than \$1 million, and

remerchandised most other

stores. Also, VEGNA expanded

its advertising buys during the

period, spending 30% of its an-

nual budget during the holidays.

In addition to using cir-

culars for the first time, it also

spread word about its ex-

panded product offering via

cable TV commercials.

Music sales at Virgin were down 4% last year compared with 2005. But in the remerchandising, Virgin reduced music inventory by 10% to make room for British fashion clothing lines and electronics. It also upped its DVD inventory by 14% at stores. Consequently, electronics grew 28% while apparel and other merchandise grew by 26%, but Wright adds that in the case of the last category that's on top of an 80% increase in the prior year.

Music, which used to comprise 70% of sales at the chain, was at 43% in December. So far this month it's at 50%. Rounding out December sales, DVDs comprise 33% of business; electronics, clothes, books and accessories 17%; and videogames 7%.

And by the way, when asked about 14th Street, Wright says, "No way will we shut down that store. We are very focused on New York and California right now."

Simon says the Anaheim renovation is also performing nicely. "It had been constantly suffering a minus 5% in sales, and now it is trading at a plus 20%," he says. "To see that kind of turnaround was amazing."

Also, in the Orlando store, which was already strong, Simon says he sees a pickup in sales in wake of the renovation and adds that Virgin plans to renovate more stores.

Of course, the clearest signal that Virgin can send about its intentions for the U.S. market would be to open a new store. But Wright is a savvy business executive. So before he makes that kind of decision, he's no doubt watching closely to see where the market is going—especially after the industry's successive double-digit SoundScan sales drops in the first three weeks of the new year. ■■■

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SPANGLISH STRATEGY

Beyoncé's Got The Latest Bilingual Hit To Score On Latin Radio

When a Spanish version of Beyoncé's "Irreplacable" hit KVIB (95.1 Latino Vibe) Phoenix a month and a half ago, listeners liked what they heard—even if they weren't sure who was singing.

"People were calling and saying, 'Who is that? It sounds like Beyoncé,'" an afternoon drive DJ Rubin S. recalls. "People were pretty surprised to hear it was Beyoncé."

Since then, the track, whose title translates as "Irreplacable," has consistently ranked among KVIB's top five requested songs. Taken together, spins of the Spanish and English versions on Latin radio nationwide have placed the tune at No. 8 this week on Billboard's Hot Latin Songs chart.

That is well in advance of simultaneous English and Spanish rereleases of "B'Day" scheduled for April. Music World Entertainment CEO Mathew Knowles says, "The Spanish version will have five bonus tracks, including duets with Shakira and Alejandro

Fernandez.

Knowles, who manages his daughter's career and whose imprint will put out the albums with Columbia, says, "She wants to expand her fan base."

The same goes for Ford Motor, which wrapped a Univision.com campaign for its 2007 Edge around the Web site's exclusive Spanglish ringtunes of "Déjá Vu" and "Ring the Alarm." Fans who downloaded the tones were entered to win a trip to Beyoncé's July 21 show in Monterrey, Mexico.

Dave Sanabria, crossover revenue advertising manager for Ford, says Univision's approach was a perfect fit.

"Not only music, but technology plays a key role in the Edge customer's life," Sanabria says.

A major platform for English, Spanish and Spanglish songs to coexist is Latin urban radio, a format that developed after the reggaeton explosion a few years ago. This week's Latin Rhythm chart features 10 songs released primarily in English.

Los Angeles' bilingual KXOL (Latino 96.3) is playing a remix

of Akon's "I Wanna Love You" with Tego Calderón, as well as the English and Spanish versions of "Irreplacable."

"The people that Beyoncé made that song for—we're bilingual, and we don't want to be

put in a box," Spanish Broadcasting System senior VP of programming Pio Ferro says.

"When you see the people that go out to the clubs and show up at our events, it's a very urban look: the way they dress, the way

they act, the way they talk," KXOL music director/assistant PD Jerry Pulles says. "It's the hip-hop lifestyle."

Arguably the most successful English-to-Spanish crossover album to date has been Christina Aguilera's "Mi Reflejo," which has sold 472,000 copies in the United States and Puerto Rico, according to Nielsen SoundScan. (Rudy Perez, who produced "Mi Reflejo," is also producing Beyoncé's Spanish songs.)

Sony BMG Latin America president Kevin Lawrie says his label will co-market "B'Day" to Latin audiences in the United States and handle marketing and distribution in Latin America.

A reshoot Spanish version of the "Irreplacable" video premiered last week on "MITRL," the video countdown show on bilingual channel MTV Tr3s.

KXOL's Pulles says, "It kind of comes off a little bit as a novelty, but I think the listeners take it as, 'she's validating us, and we speak Spanish, and we have a young urban movement and it's cool to speak Spanish.'"



Latin Notas

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New York Shift

Population Changes Make Regional Mexican Station Viable

New York metro listeners may have been surprised to hear the strains of grupero music on their FM frequency this month.

But actually, the arrival of Univision Radio's WZAA-FM (La Qué Buena), the city's first FM regional Mexican station, has been a long time coming.

For at least the past three years, industry players have predicted the inevitability of a regional Mexican station in New York, with retailers and distributors again and again citing growing sales of regional Mexican music in the New York metropolitan area and its periphery.

"It's a changing market," Target music buyer Jessica Phillips says. "Now, a dedicated regional Mexican station, she adds, "is an opportunity to sell more music in that market and diversity."

The shift in population is relatively new. New York has always been an enclave for Caribbean populations—Puerto Ricans, Dominicans, Cubans and, most recently, Colombians—before being a magnet

for Mexicans or Central Americans. This, in turn, has defined the music that is made and heard there.

The major New York Spanish-language radio station air tropical music, which has more universal appeal among all Latin populations, including South Americans.

In the past five years, however, there has been a noticeable jump in the Mexican and Central American population of the city.

According to U.S. Census information, in 2005 there were 2.2 million Hispanics, of all races, living in New York. Subdivided by origin or ancestry, the vast majority of these people—787,000—were Puerto Rican, followed by Dominicans (532,600). The third-largest group were Mexicans, numbering 244,000, up from 159,000 counted in 2000. If the roughly 100,000 people who hail from Central-American countries such as Honduras, El Salvador and Guatemala that list to regional Mexican music are added to the list, it constitutes a population base that may merit

a dedicated radio station.

In keeping with company policy, Univision Radio executives would not comment on the research that led to La Qué Buena's launch. But sources say the company is essentially testing the waters with the station. The La Qué Buena signal was previously used to simulcast Univision's reggaeton/urban station WCAA-FM (La Kalle), which will continue airing without any programming changes.

Anchoring La Qué Buena's programming is popular host Eddie "Plolin" Sotelo, whose morning show "Plolin Por La Matana," which originates in Los Angeles, will also air in New York.

A PD has not been announced for the station yet, but "Plolin" network programming VP Gerardo López is overseeing programming for now. ***

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LOS RIELEROS DEL NORTE BACK ATOP REGIONAL MEXICAN CHART

The last time Los Rieleros del Norte had a No. 1 hit on the Billboard charts was 1999, when "Te Quiero Mucho" topped the Hot Latin Songs chart and spent 10 weeks at No. 1 on the Regional Mexican Airplay tally.

The veteran norteno act is poised to repeat with "Dime Quién Es," which was recently No. 1 on Regional Mexican Airplay for eight weeks. The track, penned by Claudia Brant, is a romantic song with a universal theme: Who is the guy who stole you away from me?

Thanks to a norteno arrangement by singer Daniel Esquivel, it struck a chord. "Dime" is actually not even a lead single; rather, it is the second single pulled from "Siempre Imitado, Jamás Igualado," an album released last May. A first single, "Voy a Llorar Por Tú," hit the top five on the Regional Mexican Airplay chart, dominated at the time by Mariano Barba and Juan Sebastian.

Fonovisa marketing VP Alberto del Castillo says the label deliberately held back "Dime." "We felt it was the stronger track, and we wanted to work it later to give continuity to the project," he says. "Dime" was sent to radio Aug. 21 and rose gradually, hitting No. 1 in December and refusing to budge.

Radio Inpetus has helped sales of the album—which was recently certified Latin gold for shipments of 100,000 copies—stay steady, particularly since October, Univision Music Group VP of sales Jeff Young says.

The track's continued success will now aid in setting up Los Rieleros del Norte's new album, due March 20.

Los Rieleros del Norte have been together for 25 years. The group now has a new lineup, which includes founders Daniel Esquivel, Eugenio "Pemo" González and Alfredo Esquivel, as well as their children, Daniel Esquivel Jr., Javier Esquivel, Eugenio González Jr. and Rogelio Martínez. "The instrumentation is the same, but there is a new freshness to the repertoire that is reflected in the music," Alfredo Esquivel says. —Leile Cobo

BITS & BRIEFS

TEXTZILLE

MESSAGIZZLES

Mobile media content firm 9 Squared has teamed with Snoop Dogg to deliver personal text messages to mobile phones. The Snoop Dogg Chronicles, as it is called, will deliver the messages to fans who sign up for 9 Squared's new service *The In Crowd*, which will deliver three text messages a week from the celebrity of their choice. Others participating in the program include Xzibit, Andy Milonakis of MTV and John Selby of "The Best Damn Sports Show Period."

RED-EYE ROCK

Richard Branson's U.S. budget airline Virgin America will include an in-flight digital music service giving passengers access to more than 3,000 tracks on demand. Dubbed the Red System, the tracks will be available through a console on the airplane's seat that will also offer movies, video-games and live TV.

Passengers will be able to create and share playlists, and save playlists and favorites for easy access on future flights. The company did not reveal any music licensing details at this time.

NASHMOBILE STAR

The USA Network's "Nashville Star" will be going mobile through an agreement with mobile social networking firm JuiceCaster. The company will create "contestant mobiles" featuring the competition's finalists. Each will receive a Cricket Mobile multimedia phone to capture and post photos and videos of their behind-the-scenes activities, which they will then post to the "Nashville Star" Mobile-side MediaBox. The content will then be made available on the series' official Web site and the contestants' individual MySpace pages.

Fans who sign up for the service will receive text-message notifications when new content is posted.

HOT RINGMASTERS

Source: www.billboard.com (2007)

THEIR	LAST	WEEK	WEEKS	TITLE	ARTIST	DEPOT	NETS	LAST
1	1	10	10	WE FLY HIGH	AVAILABILITY	0	0	1
2	4	10	10	IRREPLACEABLE	JAY-Z	0	0	2
3	2	10	10	I WANNA LOVE YOU	MICHAEL JACKSON	0	0	3
4	3	10	10	SHACK THAT	BRUNO MARS	0	0	4
5	5	7	10	ON THE HOTLINE	DR. DRE	0	0	5
6	7	10	10	MAKE IT RAIN	NE-YO FEATURING LL COOL J	0	0	6
7	6	10	10	WALK IT OUT	THE BLACK KEYS	0	0	7
8	10	10	10	SHORTIE LIKE MINE	CHRIS BROWN & JORDAN AUSTIN	0	0	8
9	8	10	10	PROMISE	DIRTY	0	0	9
10	9	10	10	LIPS OF AN ANGEL	CHRIS BROWN	0	0	10

Buckcherry rebounded 25-14 as "Crazy Birch" hit a new chart peak. The title's 30% increase is the largest in the top 20.

11	12	10	10	EGGALICIOUS	TRUST	0	0	11
12	13	10	10	MONEY IN THE BANK	CHRIS BROWN FEATURING YOUNG JEEZY	0	0	12
13	14	4	10	ICE BOX	SHAKIR	0	0	13
14	25	10	10	CRAB BITCH	DIRTY	0	0	14
15	23	7	10	POPPIN'	CHRIS BROWN FEATURING JAY-Z	0	0	15
16	11	9	10	I LUV IT	YOUNG JEEZY	0	0	16
17	21	9	10	TOP BACK	DIRTY	0	0	17
18	19	5	10	LEATHER SO SOFT	DIRTY	0	0	18
19	20	5	10	SEXYBACK	DIRTY	0	0	19
20	16	10	10	BEFORE HE CHEATS	DIRTY	0	0	20

Based on weekly sales data sets reported by Nielsen SoundScan, a service of Nielsen Entertainment. Chart entered by CTA - The Wireless Association and Nielsen Entertainment Forum



DIGITAL MUSIC BY ANTONY BRUNO

Subscriptions Canceled

Big Internet Brands Leave Music Services To The Specialists

So far, 2007 has not started off well for music subscription services.

The demise of AOL Music Now and Virgin Digital illustrates just how difficult selling music by subscription is, even for companies with deep financial resources and widely recognized brands.

That both unloaded their services onto Napster has some analysts questioning whether the business is better left to smaller companies specializing solely on running a subscription service, rather than large Internet portals or consumer brands with many other irons in the fire.

"We wouldn't be surprised to see more players take this approach over the coming 12 months, as the initial rush of hype around digital music dies down, and those faced with the reality of a hugely difficult marketplace will look to the reins over to specialist players," Ovum analyst Jonathan Arber writes.

Veterans of the subscription service field say a successful music subscription business needs at least 1 million subscribers in order to reach critical mass and become self-sustaining, although one can be profitable with lower numbers. To date, the only company to achieve that milestone is RealNetworks' Rhapsody. As it stands, it can retain most of the subscribers it acquired from AOL and Virgin, Napster will not be far behind, at around 900,000 subscribers.

Meanwhile, household names like Yahoo and MTV are not even close. Neither company has disclosed subscriber figures, but analysts estimate they lag far behind. AOL Music Now had just 350,000 subscribers when it handed the service over to Napster—100,000 less than when it acquired MusicNow in November 2005.

To be fair, the AOL service was not profitable, according to Music Now head Gary Cohen. The decision to shutter it was more a result of AOL's desire to focus on advertising revenue over subscription revenue.

"That's why the goal was to sell off Music Now and get an advertising and promotions deal out of it," Cohen says.



Which is exactly what happened. Napster paid AOL \$15 million for both the subscriber base and to advertise the Napster service through the AOL community.

Yet the sale plainly illustrates how music subscription services have failed to live up to the expectations AOL and others had when they entered the digital music gold rush during the last two years.

Lured by a relatively easy

market entry thanks to generic service providers like MusicNet and readily available compatible devices, AOL, MTV, Virgin and Yahoo all launched music subscription services thinking their marketing prowess, strong brands and existing customer base would revolutionize the industry.

What they found was a complex market that to this day is defined by technology, device and supply problems far out of their control.

The technology governing the transfer of subscription tracks to portable devices still has problems. None of the services work with the popular iPod; the few devices that are compatible are unoriginal clones that have not sold well; and the monthly music licensing fees are a constant drain on already thin resources.

And to cap it all off, most consumers are just not ready to accept the concept of music as a

service rather than as a product. Convincing consumers otherwise will take an expensive marketing effort that the surviving services from MTV and Yahoo have promised, but not yet delivered.

While they certainly have the money to do more to promote their services, it's hard to justify the expense when compared to the relatively low returns and overall difficulty of running the service.

What's more, record labels and publishers seem to remain the sidelines.

"There's no industry desire to see subscription services succeed," a former music subscription service executive says. "[Labels] love the idea of reoccurring revenue but they know it's replacement revenue. They recognize that unlimited

access to content wherever you are whenever you want equals no CD sales." Collectively, these factors resulted in a rude awakening to the newcomers, but may ultimately play right into the hands of Napster and Rhapsody, which have been around for much longer. Both built their business largely around music subscription and would be in a good position to take over the services of rivals MTV and Yahoo should either decide it is no longer worth the headache.

Additionally, the ongoing licensing dispute over compulsory music licensing is keeping potential new players like Amazon and Target 'em entering the market. They could easily decide to *tear* a subscription service as well, such as how MSN abandoned its subscription plans and partnered with Rhapsody instead.

But it may take some time before that point is reached. A January 2007 Jupiter Research report found that spending on music subscription services grew 14% in the United States last year, to \$185 million, and is expected to grow at a compound annual rate of 3.2% during the next five years.

That may be incentive enough for both existing and potential subscription services to tough it out while the market slowly reveals itself. ***

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THE PHONE WEARS PRADA

Prada is coming and all over again. Apple's iPhone that Barack Obama used at MacWorld earlier this month? LG Electronics has teamed up with fashion brand Prada to unveil a similar touch-screen smartphone.

Like the iPhone, it has a 2-megapixel camera, video and music player and can play video over its internal screen. The phone is a bit smaller but also slightly thicker than the iPhone. And instead of a hard drive, it's got a slot for removable memory cards—something the iPhone lacks. It also has three-generation 3G mobile broadband networking and Bluetooth capabilities.

However, it does not feature a Wi-Fi wireless connection, nor will it be able to play iTunes files.

The Prada phone will beat the iPhone to market, in the spring, debuting in the phones' first four markets. No word yet on when U.S. carriers will offer the phone.

—Anthony Bruno

PRODUCER/
DIRECTOR

John Stagliano

Legendary porn director on Las Vegas, piracy and music's vital role in his films.

For producer/director John Stagliano, the music in porn films is as important as the in-your-face action on the screen. He's made a name for being on the cutting edge of employing current original music in feature films, and for working directly with music supervisors. And that's not the only name he's made: in the adult film industry, Stagliano is known affectionately as "Buttman." Indeed, the man has an obsession with all that relates to a certain part of a woman's body. For proof, look no further than his numerous porn films, including "Buda," "Buttman in the Crack" and "Bend Over Brazilian Babes." His film "The Fashionistas," released in 2002, took home 11 Adult Video News Awards including best DVD. Earlier this month, "Fashionistas Safado" was awarded three trophies, including best group sex scene, at the annual AVN Awards ceremony in Las Vegas. "Safado: Berlin" is due later this year.

Stagliano releases his films via his company Evil Angel, which he formed in the early '80s. These days Evil Angel has production deals with some of pornland's biggest director/producers, including John Leslie, Rocco Siffredi, Joey Silvera, Christoph Clark and Nacho Vidal. In each production deal, the respective director/producer retains ownership of his content, while Evil Angel's sales department handles all sales. When not lensing or editing a film, Stagliano can be found in Las Vegas, where his live show, the 2-year-old "John Stagliano's Fashionistas," is in the process of migrating from the Krave nightclub to the Empire Ballroom. Stagliano is also in talks with a "well-known nightclub in a casino to create a sensual live show mixed with video." Throughout the porn mogul's business empire music is a powerful force.

What has most surprised you about producing a show in Las Vegas?

The amount of marketing that must go into a show and dealing with the competition of other shows on the Strip. I thought if the show got good reviews and it was successful, I could at least break even. But I'm losing a lot of money on the show each week. Still, it's been a sobering experience. I was thinking that I was on top of the world after my film "The Fashionistas" did very well. And then the Vegas dance show [based on the movie] opened to good reviews. But the reality of the situation is that this is a much more difficult way to make money.

in the show you use the music of many known acts, including Tool, Led Zeppelin, the Crystal Method and Lords of Acid. How difficult—or not—was it navigating the music industry to license this material?

I'm not sure that it's 100% legal, but there are over 20 shows in Las Vegas that use music by mainstream artists, and, from what I can tell, the hotels, casinos and nightclubs have a blanket license to ASCAP and BMI that should cover such fees. Of course, a good lawyer for one of these artists could say, "You're charging admission for this show and even though you're doing it in a venue that's paid for this license, the spirit of that law was not meant to

apply to this." It's possible I'd have to close the show because of that. While it might be a gray area [in music licensing], the show would never have been built if I didn't think it was legal to do.

These days, artists like Matmos, Tommy Sunshine and others are working with directors and producers to feature their original music in pornos. Why is this happening? Porno has gained a lot more respect over the years. Each subsequent generation has been exposed to more pornographic images. It's become more acceptable, which I suspect will continue for a while. Besides, these artists lending their music are very likely fans of pornography.

How important is music in a porno? In my new film "Fashionistas Safado: The Challenge," I put more music into it because it was conceived as a feature. I worked on the music for nearly a year with Douglas Mariah, who lives in Vegas. We scored the music to the scenes. In features, music can be important to the storytelling.

This is why I did the "Fashionistas" dance show in Vegas. I love music. I love dance. This is what motivates me. The art I want to create is an integration of visuals and music. The music must be right or it destroys the scene.

How is the porn industry dealing with combatting piracy?

It's gotten bad for my company. I'm involved in two legal cases right now. There is a guy in Canada who is distributing good-quality copies of 55 of my DVD titles. While the Canadian case is on hold for now, we have gained jurisdiction for this action in the U.S., as [the company] also does business here. We could still pursue something in Canada after the U.S. case is resolved. There's also a guy in Germany, who were selling to, but who was duping a lot more. This is a criminal case that we are helping to prosecute. The owner of the company, Paradise Films, is free on bail. I have no information on dates for the further prosecution of this company.

How do you keep growing your market?

I'm not sure. [Laughs] Pure lunacy, probably. Seriously, I can grow because I'm successful. When you're successful, opportunities open up for you. I can grow by inviting other producers to be part of Evil Angel. I can also grow by finding more ways of getting revenue for the producers I already have. I do both. We're putting a lot of money into the Internet now. Though it's not yet common with porn sites on the Internet, we're encoding everything so that all the content is full-screened. Also, we're creating niche sites from the prod-



uct we already have. This is the way things are best sold on the Internet.

What do you attribute Evil Angel's success to?

I focus on maintaining a consistent quality, which was lacking in the porno business. Equally important, though, is how I've organized my company. The gross sales of my own movies are a very small percentage of the total gross sales of Evil Angel. But I have 12 other directors in the Evil Angel fold, including Joey Silvera, John Leslie and Rocco Siffredi. I helped them own their own product. I only keep a percentage of the gross sales, which no one in the porn industry was offering directors before.

What prompted you to take that business approach?

I was interested in what motivates people to do a good job. So, when I started my own company, I wanted to create a situation for director friends of mine who would be rewarded for doing a better job, for putting extra effort into the movie—rather than just being paid a little fee. Jules Jordan is a great example. Before joining Evil Angel, he was working for Pleasure Productions where, as a director, he was making \$2,000 per movie. He recently left Evil Angel to start his own business. At the time he left my company, he was making one movie a month. Between his catalog sales and new titles, he got over \$100,000 a month. By developing a solid reputation, his old movies continued to sell. Because he cared about the value of his name, how he marketed his name and shaped his product, Jules had greater potential for future rewards. He owns these movies. If you have physical ownership of something, you will put more work into it.

So, what's the biggest misconception people have about your job?

That I'm getting laid all the time. It's work. It's a business. People may think there are porn girls walking in and out of here. But they're not. We're not getting blow jobs here. There's no casting couch in my facility. ...

Porno has gained a lot more respect over the years. It's become acceptable, which I suspect will continue for a while.

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JENNY FROM THE BLOCK

BY LEILA COBO
ILLUSTRATION BY ZELA LOBB

J-Lo embraces her roots with Latin-themed film and TV projects and a collection of romantic ballads, the first Spanish-language album of her career.

Jennifer Lopez catapulted her acting career with her starring role in "Selena," a biopic on the Latin Tejano star who sang in Spanish and was on the verge of an English-language crossover prior to her death. Ten years after "Selena," and following a multiplatinum recording career in English, Lopez is ready to sing en Español once again.

"Cómo Ama Una Mujer" ("How a Woman Loves"), Lopez's first Spanish-language album, will be released by Epic and worked in conjunction with Sony BMG Latin for the U.S. Latin marketplace and Latin America. The all-Spanish album, co-written and co-produced by Lopez's husband Marc Anthony in conjunction with Estefano and Julio Reyes, hits stores April 3 supported by groundbreaking media synergies. At the heart of it all is a deal in the works with the Univision TV network to produce a five-part miniseries based on a treatment by Lopez, which in turn is based on the content of the album. The series will feature the album's music. Lopez will not act in the series, but she will perform a track at the end of each episode.

"It's the first time we've done something like this," says Simon Fields, Lopez's production partner in Nuyorican Productions, the Los Angeles-based film and TV company. Each song will embody one of the series' storylines. "It will be scored as if it were a movie series," Fields says, adding that he expects the approach to work as a template for other projects.

The deal—still under negotiation at press time—would also encompass tie-ins with a major retailer who would sponsor the series, as well as opportunities with other Univision properties

and tie-ins in the digital and mobile arenas.

However, "Cómo Ama Una Mujer" wasn't conceived as a clever way to utilize multiple media platforms. The notion of recording in Spanish was behind Lopez's very first demo when she finished singing "Selena" in 1997 (see Q&A, this page). The concept materialized three years ago, when Anthony was wrapping up production of his album "Amar Sin Mentiras" with Estefano and Reyes.

Lopez went into the studio to record one song with her husband and got hooked. "Emotionally speaking, to me this album is more me than any other album," she says.

"Cómo Ama Una Mujer" makes no concessions to the English market. It is mainstream, traditional Latin pop, with no English-language versions on the album nor any plans to record them. Lopez is working on a more urban-leaning, full-fledged English-language album that she plans to release before year's end.

A consistent multiplatinum seller (see chart, next page), Lopez went from declining sales for her recent releases. Her last album "Rebirth," released in 2005, was her first to miss the million mark, selling slightly more than 700,000, according to Nielsen SoundScan.

Regardless, Epic executives fully expect the album and the single, "Qué Hiciste," to get plenty of attention in both Latin and mainstream marketplaces.

According to Epic senior VP of marketing Lee Stimmel, "Qué Hiciste" will air on MTV and MTV2. This would mark only the second time that MTV has played a Spanish-language video, following the 2005 airing of Shakira's "La Tortura."

The Lopez track has yet to break major ground in radio. It entered

the Latin Pop Airplay chart this week at No. 29, with plays at 20 stations—four less than the week before. Still, Stimmel says, he expects success, not just at Spanish-language radio, but also at key English-language stations like KIIS-FM Los Angeles.

"It's Jennifer Lopez," Stimmel says when asked if he thinks the single can play at English radio. "We're very optimistic about the single traveling in all different kinds of formats, and a lot of it has to do with the appeal of this artist."

Working Latin acts in both marketplaces is not new for Epic, possibly the most experienced label in this realm thanks to artists like Shakira, Ricky Martin and Anthony.

Lopez is a household name among Latinos in the United States, Latin America and around the world, but as a moma celebrity, famed for films as much as for music. And when it comes to music, Sony BMG Latin America president Kevin Lawrie says, "The key here is Anthony."

Sony BMG Latin America is co-marketing the album with Epic. "The mistake would be to lean too hard on the Jennifer Lopez brand, which is a worldwide brand. People respond to music generally with their ears, and we need to be very, very respectful of that and approach this from a very credible way."

Lopez has just started to dip her toes into Hispanic media to support her album. She was recently featured on the cover of People en Español's "100 Most Influential Hispanics" issue, talking about the record, and has done a few interviews on Spanish-language stations around the United States.

Lopez's first major public appearance to support the album came Jan. 23, at a private listening session in a Miami Beach studio. Sitting alongside producer Reyes and her husband, she spoke about making the album and played a selection of tracks. Some 300 VIPs, among them local and international media and key distributors and retailers, sipped martinis as Lopez—glamorous as always in a clinging, white dress—stayed away from the fray, chatting with Anthony for nearly two hours. Later she greeted some of the heaviest of the heavy hitters: Latin Recording Academy president Gabriel Abramo, Shakira's manager Pepo Ferradas and Alex Lopez Negrete, CEO of top Latin ad agency Lopez Negrete.

The following day, Lopez was announced as a surprise guest for a pre-Super Bowl party Feb. 3 in Miami, where she'll perform alongside her husband. Plans also call for her to go on promotional trips to Argentina and Mexico.

Stateside, Epic and Sony BMG Latin will work mirror cam-

THE BILLBOARD Q&A

ON THE DOWN LO

Prior to kicking off promotion for her new album, Lopez spoke exclusively with Billboard from her Los Angeles home about her burgeoning Latin side ride. —LC

This album is nothing like your English-language fare at all. Why?
Because I love the music. I love the drama. It must be the actress in me. I love the deep, intense passionate way of expressing yourself in those kinds of songs. And it's really not something that lends itself to English music, and not something I'd been able to tap into before.

Do you feel that there are two completely different aspects of yourself?
I think so. I think this is the side of me that people don't know, and it is really a big part of who I am. This album is closer to who I am than any album I've ever done.

You didn't actually write on this album, but you told your writers what you wanted to say?

I had to really, really express to them the kind of album I wanted to make. But it started to come very naturally to the writers when they got to know me, when I spoke about the things that were important to me. I would say, "This song needs to be about a person, and when he's leaving," and they would turn around and write it in Spanish. Like [the single] "Qué Hiciste." I said, "I know what this song is about. It's this relationship that he destroys by his own hands." And it would be in that kind of song.

"Por Airegarnos" is a duet with your husband, Marc Anthony, but a very subtle duet, with his vocals mostly hidden.

It wasn't supposed to be a duet at all. It was the very first song we recorded, and there was a background male voice, and Marc did the backups. I asked to put his voice up, because I think the harmony parts blended so beautifully.

What influence has your relationship with Marc had on your music?

We have a lot of respect for each other and I think we affect each other in a very positive way when it comes to work. We see the best of each other and we're able to reach higher levels. It's the best way I can describe it. To me, he's such a legend. The fact that he produces, he

sings, his understanding of music, and the way he expresses himself as a singer. I was able to go to the studio, and have the confidence he in his mind had. He would say, "These are things you understand, these are things you've always wanted to say, now tell me the story." It was very natural.

Your voice sounds much more lyrical than on past albums. Much bigger, too. I've matured as a singer. Marc gave me confidence in the studio as well. When someone believes in you so much, you don't want to let them down. And it's also the material. I think this material lent itself to my voice. And it actually made me approach my new English album in a different way. I have a different standard now.





From left: JENNIFER LOPEZ at last year's Puerto Rican Day Parade in New York; with MARIO MOLINA and RICARDO HERNANDEZ in *"El Cantante"*, an upcoming movie about the life of salsa pioneer Héctor Lavoe; the JLO line at last year's Miami Fashion Week. Below, inset: The cover art for Lopez's new single, *"Cómo Ama Una Mujer"*.



paigns in Latin and mainstream media. In the digital arena, for example, a preorder for "Cómo Ama" will go up Jan. 30 at both iTunes and iTunes Latino.

In addition, Epic president Charlie Walk says, "We also understand a second generation of Latinos that speak English and

Spanish, and we're very interested in reaching them as well. You're not just promoting and marketing to the pure Latin marketplace. You can hit the English market where you know Latin music will be there."

"Cómo Ama Una Mujer" sounds nothing like Lopez's previ-

CHARTING LOPEZ

J-Lо has scored high on the Billboard charts. A quick hit history of SINGLES (below) and ALBUM SALES (right).

	TITLE	RELEASE	PEAK WEEKS	WEEKS ON CHART
	If You Had My Love	1/5/98	8/17/99	25
	Waiting For Tonight	8	12/4/99	20
	Faalin' So Good	51	4/8/00	17
	Lova Don't Cost A Thing	3	2/24/01	21
	Play	18	5/19/01	20
	I'm Real (featuring J.R. Rule)	1 (5)	9/8/01	31
	Alta La Fuerza (featuring J.R. Rule)	1 (6)	3/8/02	27
	I'm Gonna Be Alright (featuring Nelly Furtado)	10	6/29/02	25
	Jumpin' This Block (featuring Styles & Jadakiss)	3	12/7/02	
	All I Have (featuring LL Cool J)	1 (4)	2/8/03	21
	I'm Gonna Be Alright	32	5/24/03	16
	Bebe I Love U	12	4/27/04	6
	Get Right	12	2/26/05	8
	Hold You Down (featuring Fat Joe)	64	4/9/05	B
	Control Myself (LL Cool J featuring Jennifer Lopez)	4	4/29/06	11

SOURCE: Nielsen SoundScan



Are there plans to record English-language versions of any of the songs? I would never mess with the integrity of this album. This album is what it is.

Was it important that Latin audiences not hear you as a translation of J-Lо in English?

When I started to make music in English I was at a different time, and at a different age. And now, they're going to get to me now. When I say this has always been a dream of mine, it's the truth. The first demo I ever made was in Spanish. It was called "Vivir Sin Ti." This was 11 years ago. It was actually written by the backup singer of Selena, but it didn't come to me through the movie. I don't even remember how it came to my hands. And I went to [producer] Sergio George, and [he said], "Do you want to

do this demo?" We did, and my manager took it to the Work Group in Los Angeles and there was interest. And the head of the record label was Tommy Mottola, and he said, "You speak English." And I said, "Of course." And he said, "We ought to do an English record." And this is the rest of history.

There's a song on here I particularly like: "T.I.P." It showcases your voice, and the melody is reminiscent of Italian pop—very uplifting but wistful at the same time. What is the story behind that?

We were almost over the album,

and we said, "Let's make believe we

don't have any songs, and let's do three or four more." And one of the first songs we came up with was

"T.I.P." It was an emotion I had about wanting to sing that to a child one day. That's where that song was born from. To sing it to my own child. I don't like to say those things because I like people

to interpret them for themselves, so they think it's for their husband, or their girlfriend, but for me that's where the idea was born from, and then we went from there.

You're selling you can't take credit for opening the door for Latina ac-

tresses playing non-Latin roles in Hollywood, but actually, you have been able to do all kinds of roles, which is unusual.

That was important to me at one point in my career, because I didn't want to be pigeonholed. Why do we have to define this character in this piece if it doesn't mean anything in this story?

But being bilingual has been very important to you.

That's one of the best things. I was born in the Bronx. I speak English and that was my first language. But one of the beautiful things about being in the public eye, because I didn't grow up speaking Spanish in my household, I had to learn to speak it. And it has been one of the best choices in my life.

This is the side of me that people don't know . . . This album is closer to who I am than any album I've ever done.'





THE SHINS, from left to right: bassist DAVE HERNANDEZ,
keyboards/voicer JAMES MURKIN,
keyboards/guitarist MARTIN CRANDALL,
drummer JESSE SANDOVAL



SUB POP'S BIGGEST RELEASE EVER MEANS A TURNING POINT FOR THE BAND

BY DOUGLAS WOLK
PHOTOGRAPHS BY BRIAN TAMBORELLO

When Natalie Portman told Zach Braff in the 2004 movie "Garden State" that the Shins song "New Slang" would change his life, it changed the shape of the Portland, Ore., indie-pop band's career, too. Two years later, the Shins' Seattle-based label, Sub Pop, is facing one of the biggest and most nerve-wracking opportunities it's ever had—a Jan. 23 launch for the band's third album, "Wincing the Night Away," that's easily the largest in the label's history and the challenge of playing by independent, relatively low-budget rules as the Shins try to grow from a college-mixtape staple into full-on alternative rock stars.

For the first few years, the Shins, originally formed in Albuquerque, N.M., by frontman/songwriter James Mercer, built their audience slowly but consistently.

The band's first two Sub Pop albums, 2001's "Oh, Inverted World" and 2003's

"Chutes Too Narrow," respectively sold about 1,000 and 16,000 copies in their first week of release, according to Nielsen SoundScan. And the albums kept moving steadily since then, thanks to solid word-of-mouth, college-radio play and steady touring. Along the way, Mercer moved to Portland and the rest of the band gradually followed him to the Pacific Northwest. "Albuquerque's nice," keyboardist/guitarist Martin Crandall says, "but there's not much going on musically, unless you want to watch some ska bands." Portland was a more congenial atmosphere for a group like the Shins. It's home to such indie notables as the Decemberists, Sleater-Kinney and Stephen Malkmus & the Jicks, as well as innumerable smallish music venues.

Then the Shins endorsement in "Garden State" came along, and the movie's Grammy Award-winning soundtrack (assembled by Braff) included two tracks from "Oh, Inverted World": "New Slang" (which also appeared in a McDonald's

(commercial) belatedly became an alternative radio hit. As Mercer jokes, having toured for a year to

support its second album, the band went back to touring behind its first album. At the time of the film's peak in late 2004 and early 2005,

both Shins albums sold several thousand copies per week. Even now, "World" moves about 1,000 copies weekly, and "Chutes Too Narrow," a little fewer than that.

Mercer started recording the gentle, hushed-produced "Wincing the Night Away" about a year ago, and some songs have been around even longer. "I'm just so eager to have the thing out," Mercer says backstage at the band's final gig of 2006, a hometown show at Portland's Crystal Ballroom, as the other Shins run around snapping Polaroids that will be included with a British 7-inch vinyl single. "My life right now is just this anticipation."

THE SHINS

Change Their Life



WHITE

James Mercer, left, with Martin Crandall, right, and Jon Pongman. While every young band thinks it's already a star.

The 1,500-capacity Crystal is on the west side of Portland, in the downtown area with most of the city's bigger rock clubs. It's not too close to the bohemian neighborhoods on the northeast side of town (where Crandall and drummer Jesse Sandoval live—the band still rehearses in Crandall's basement) or on the southeast side (where Mercer lives in a house that the recently discovered was where Elliott Smith wrote his first album). But the Shins sold out the Crystal show long in advance. Their audience is much too big for any of the east-side clubs now.

Meanwhile, in the uncertain post-Tower environment, Sub Pop is preparing to sell "Wincing" on a scale it's never attempted before for a new release. "The most we've had lay out on street date for any of our releases before is 40,000 for Sunny Day Real Estate," label GM Megan Jasper says. "For this record, we're hoping to do a minimum of 200,000, and I suspect we'll end up somewhere around 220,000 or 230,000. It's always a little bit scary when you're laying out that many records, because you're thinking about returns and oversaturation—that's what we need to avoid."

"I'm taking stuff I learned from going fairly high with the Postal Service [whose album "Give Up" went gold] and applying it," Sub Pop head of press Andy Kotowicz says. "In its first week, the Death Cab for Cutie record that came out on Atlantic did close to 100,000, so we hope to be in that kind of range. We're going to be doing a fairly heavy discount on the catalog stuff leading up to the release of [Wincing], so I expect the catalog will go up, and hopefully 'Oh, Inverted World' will go gold while we're at it. That's not sure, super close; we're probably about 100,000 copies away, though." According to SoundScan, "World" has sold 480,000 copies, but Kotowicz says that number's somewhat inflated.)

The first line of attack for the new album is indie stores, the band's initial fan base. "One of the things we did that was unusual for us," Jasper says, "was that in order to make a gesture to the independent stores who supported the Shins for so many years and so strongly, we offered the 'Phantom Limb' single only to independent stores from its release, Nov. 21, through the end of the year. It's kind of a big deal for us, because you really don't want to exclude anybody, but we felt it was important to us to make that gesture for independent retailers." The single has scanned about 9,000 copies, as well as another 27,000 copies as a digital download.

Beyond the single, "Wincing" builds on the lacy, dreamy guitar-pop of the Shins' first two albums, expanding the band's range to encompass subtle funk and even a bit of twinkling electronics. Mercer's lyrics are even more elliptical than before—the first line of the album is "Go without, till the need seeps in/You low animal/Collect your novel petals for the stem"—but he still delivers mixtape zingers. (The best is in the chiming kiss-off, "Turn on Me": "You had to know that I was fond of you/Fond of Y-O-U.")

"We think the album is going to be huge, and I think it's a great

box retailers like Target and Best Buy as well as some rebates. "That's a little bit scary," Kotowicz says, "because if the record winds up exploding, you end up giving a lot back in rebates, but we're walking a fine line. This band is still beloved by indie record stores, but the fact of the matter is that we've sold an awful lot through the chains and the racks and the big boxes as well. So we're trying to play both sides of the fence—we have to." And every retail venue is clamoring for exclusive content, which the perfectionist, not terribly prolific Shins don't really have to offer. "It can be kind of frustrating trying to make everyone happy."

Isaac Shlesseren, who runs the Portland store Jackpot Records, says he expects "Wincing" to be his store's best seller the week it's released. "The previous Shins recordings have brought new faces into Jackpot to pick up their records," he says. "I think this new release will attract even more fans who are curious to hear what they sound like now. It was also a smart decision that they stayed with a Northwest label instead of jumping to a major label."

In fact, the Shins' Sub Pop contract ends with this album. "I'm hoping to put together something very lucrative as far as the next contract," Mercer says. "I think nowadays most bands are thinking flat. There are bands that are making more money for selling fewer records because they own their own masters or own their own labels. You see that stuff, and you think there's got to be something innovative you can do, right? So you can get secure." For his part, Sub Pop co-founder Jon Poneman believes that the Shins "may end up somewhere else later, but we have a strong desire to keep working with them."

Beginning a week after the album's release, it's going to be sold in a venue Sub Pop has never tried before—Starbucks, which Jasper reports has come in for 36,000 copies. "Maybe people who were introduced to the band through 'Garden State' are being reached through the Starbucks opportunity," Jasper says. "The album itself is great." Starbucks Entertainment president Ken Lombard says, "and we felt it was something our customers were going to love." The label's effort to reach Shins fans from a slightly older demographic, who don't frequent the usual indie-rock channels, also involves a new advertising strategy, with some publications like Utne Reader that, as Jasper says, "would maybe be geared more toward an NPR listener."

The strongest fan base for the Shins, though, is younger and very Web-savvy. "Wincing" will be featured on the front page of MySpace the week it's released, in exchange for the site exclusively having the right to stream the album [Jan. 18-21—a deal in which no money was exchanged]. "We wanted to be able to work exclusively with MySpace," Jasper says, "because they're a source that so many people go to. We'd be completely stupid not to tap into that." The band has more than 95,000 friends listed on My-

Space, and an advertisement on the site for volunteers for a new Shins street team Sub Pop is assembling yielded 700 responses in its first half hour.

The band's online popularity has its downside though. Sub Pop publicist Steve Manning sent out a handful of watermarked copies of the album in September, mostly to press outlets that were interested in the Shins before—only to have the album promptly leaked to peer-to-peer networks anyway ("The Safety Dance," Billboard, Nov. 25, 2006). "I think we thought we'd be safe by doing watermarked copies of the record," Manning says. "It turns out that wasn't the case, and the leak was from a smaller publication in France. People in the U.S. have been really respectful. We had to hire a Web sheriff, which is not cheap, and watermarked copies are not cheap either. It was a bummer, but I think we learned some lessons in there."

The other pillar of Shins support has historically been college radio, which is already building up interest in "Wincing." Sub Pop serviced the "Phantom Limb" single to only 250 college radio stations, and it ended up at No. 8 on CMJ's final college chart of the year. "For a single that's pretty awesome," the label's head of radio promotion, Susan Busch, says. "It doesn't look like we've lost too many fans due to the commercial success of the band." The bigger challenge, of course, is commercial modern rock and triple-A radio—especially for a label like Sub Pop—but Busch says that "Phantom Limb" is likely to be Sub Pop's first top 40 modern rock single. West Coast stations like KNRK-FM Portland, KITS-FM San Francisco and KNDK-FM Seattle have been picking up the record. On the East Coast, it's been more triple-A stations, according to Busch.

"Luckily, this band has built up an enormous fan base and such a diverse fan base that there's a lot of good will toward them," Busch says. "We're lucky that we don't really have to play a lot of the big-money games that major labels have to play." Sub Pop's radio-promo philosophy is summed up by its infamous early-'90s T-shirt: "What part of 'we have no money' don't you understand?" Instead, Busch says, Sub Pop offers Shins appearances for events like radio festivals. "The one in Seattle was like Angels and Airwaves and My Chemical Romance and Taking Back Sunday... and then there's the Shins. I think it's really interesting that the market is as heavy as it still is, and we're still able to sneak in the back door and be a part of it."

As part of their promotional schedule, the Shins appeared on "Saturday Night Live" Jan. 13 and planned in-stores at Virgin Records in New York's Union Square and at Amoeba in Los Angeles for the album's release week. They're also going up for an extended world tour beginning in February, with their live lineup newly expanded to include Eric Johnson of Sub Pop labelmates the Fruit Bats. Like bassist Crandall, Johnson commutes from Seattle for band practice.

Still, the Shins will be taking a few months off in the spring, since Mercer and his wife are expecting a baby in May. "Our booking agent wants us to continue touring first," he says. "I've found it a challenge to focus on the big picture." As for the signs that the Shins will have made it to the next career milestone, Mercer says, "There's always the cover of Rolling Stone. Or having a video on MTV that they're actually playing and not just at 3:30 in the morning."

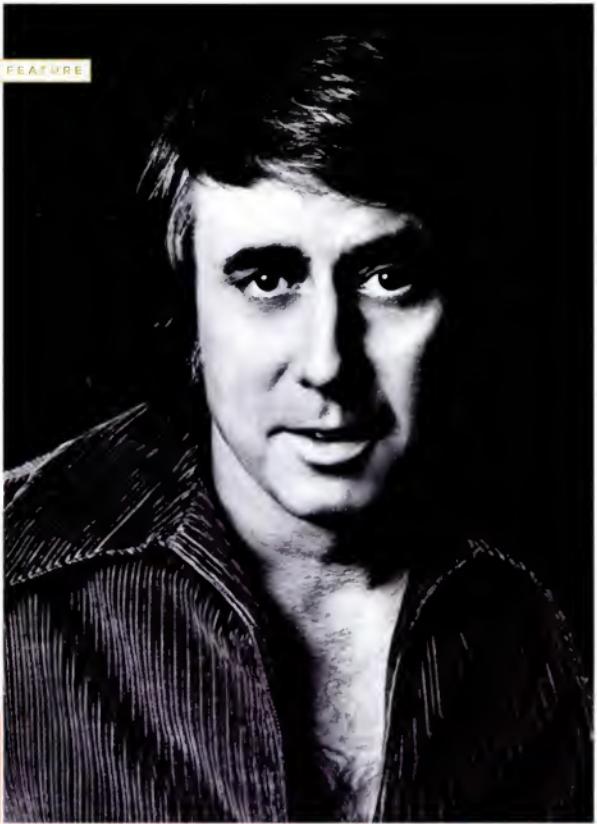
"If we keep doing it the way we've been doing it, we can live in this way," Crandall says. "I hope this might be the record that allows us to become our own enterprise and call our own shots. We've got the friendship and the experience behind us—it'll be challenging, but it's something I know we can do."

So is "Wincing" set to be Sub Pop's biggest record ever? Poneman is cautious. "It would have to catch up to [Nirvana's] platinum 'Bleach,' which God willing, right? But it's our biggest release by far, and I think it'll do very well. We feel confident that the music and the band will back up the hype, but we're also taking it step by step, not simply because the market is a fickle as it is, but because that's the way we do business—incrementally."

This record might allow us to become our own enterprise and call our own shots.

—MARTIN CRANDALL

SPECIAL FEATURE



LEE HAZLEWOOD

ADMIRERS PAY
TRIBUTE TO A
MUSIC BUSINESS
MAVERICK

STARS

'HE'S THE REAL DEAL'

BY JIM BESSMAN

HAZLEWOOD BUILT
HIS LEGACY
AS A PRODUCER,
SONGWRITER
AND SINGER

The twanging guitar of Duane Eddy's "Rebel Rouser." The sexy anger of Nancy Sinatra's "These Boots Are Made for Walkin'." The dramatic romance of Sinatra's "Summer Wine," memorably covered by Bon Jovi & the Corrs...

The link between these classics and more?

Lee Hazlewood.

As a songwriter, producer and artist, Hazlewood has scored his share of hits throughout five decades in the music business—and always on his own terms. Even decades after his greatest success on the charts, Hazlewood is revered by a new generation of artists.

Nick Cave cited him as a hero in his autobiography and hosted Hazlewood's first-ever U.K. show at the Meltdown Festival in 1999. British pop group Tindersicks paid him tribute with their single "A Marriage Made in Heaven." The band also sang Hazlewood's melancholy masterpiece "My Autumn's Done Come" on the compilation "Total Lee! The Songs of Lee Hazlewood." That 2002 set also featured the likes of Calexico, Lambchop and Pulp's Jarvis Cocker.

Sonic Youth's Steve Shelley reissued Hazlewood's classic solo albums on his Smells Like Records label and, in 1999, released a new set from the writer with the charac-

teristically bizarre title "Farmish, Flatulence, Origami, ARF!! and Me . . ."

"He's a three-time genius," says indie-rock luminary Dean Wareham of Galaxie 500 and Luna. "A pioneering rock'n'roll producer—Phil Spector actually went to Arizona to learn from him—one of the great American songwriters and a singer who can make anything sound profound. He will make you laugh one minute and cry the next."

Rhino Records plans a two-CD set of vintage Hazlewood for release later this year. But he also has a new album, "Cake or Death," released on Ever Records, of the K7 Label Group, with U.S. distribution through Caroline. The album sessions were likely his last.

"He's suffering from kidney cancer and has been very open about it," his manager Wyndham Wallace says. "But he's always said this would be his last record. He feels he's spent enough time over the last 50, 60 years in studios, so always meant it to be his last stand."

A Hazlewood fan who became his publicist in 1999, then eventually his manager, Wallace offers his perspective on this music business maverick.

"He can be very difficult and almost belligerent, but he's

also one of the most generous, kindhearted people I've ever met," Wallace says. "He's a man who absolutely refuses to compromise, who insists on doing things his way and doesn't like to take no for an answer. I think that's why so many people respect him so much."

Regarding Hazlewood's unique style, Wallace adds, "It's very rare to find an artist capable of putting humor and sentiment in music without it being cheesy. Everything

he does is from the heart, though he can sound very dismissive of it. But to be able to write a bubble-gum pop song like [Nancy Sinatra's 1966 hit] 'Sugar Town' that gets tons of airplay—when it's actually about kids tripping on acid—you have to be a monumental writer."

For her part, Sinatra declares Hazlewood is "the real deal."

Hazlewood "is not a country-bumpkin shit kicker, as he would have people believe," Sinatra says. "He's a brainy, highly intelligent intellectual who happens to have re- *continued on >>p34*

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from >> p32

tained his child inside—intact. That's the force I believe that creates the fairy tales."

Hazelwood's work with Sinatra is key to his influence on younger artists.

"The first time I heard [the Sinatra/Hazelwood duet] 'Some Velvet Morning' must have been from the 'Best of Nancy and Lee' in my parents' record collection," the Church's Marty Wilson-Piper says. "It was the earliest piece of music. The way it changed tempo for Nancy's bit and the way it said 'Phaedra' was just the most evocative thing I had ever heard. Still love it to this day."

Born Barton Lee Hazelwood on July 9, 1929, in Mannford, Okla., the future songwriting/producing/performing legend grew up in Arkansas and Texas, and served in Korea after attending Southern Methodist University in Dallas. He went to broadcasting school in California after his discharge and landed a job at KCKY Coolidge, Ariz., gaining a following for his inventive on-air play-acting.

One fan was teen guitarist Eddy, who recorded songs written and produced by Hazelwood and accompanied him on trips to Phoenix for country music shows. Eventually Hazelwood moved to Phoenix and a DJ gig at radio station KRXU. Setting up his own Vixen label, Hazelwood recorded sessions with Eddy and guitarist Al Casey.

Through Casey, Hazelwood met Sanford Clark, who recorded Hazelwood's song "The Fool." When Dot Records picked it up, it became Hazelwood's first national hit. But then hired Hazelwood to write and produce full time. But Dot owner Randy Wood passed on Eddy's "Rebel Rouser," which became a 1958 hit instead on Jamie Records.

After his deal with Dot dissolved, Hazelwood teamed up with Lester Sill, who previously had

worked with the hitmaking songwriting team of Jerry Leiber and Mike Stoller. The two founded the T-Birds. An associate of Sill released some of his earliest productions on Trey. His name was Phil Spector.

Hazelwood went on to launch his own label LHI, for Lee Hazelwood Industries. LHI signed the International Submarine Band featuring Gram Parsons, fielded the folk-pop group the Shocking Lickers and in 1963, is sued Hazelwood's first solo album, a country-concept record titled "Trouble Is a Lonesome Town."

In 1965, Reprise Records' Jimmy Bowen tapped Hazelwood to produce the teen trio Dino, Desi & Billy, comprising the sons, respectively, of Dean

Martin and Desi Arnaz, with school classmate Billy Hinsche. The trio had moderate success.

But it paled next to Bowen's next Reprise project for Hazelwood.

"My contract was going to expire at Reprise," recalls Sinatra, who had released several singles with little success through the label founded by her father, Frank. But she was a fan of Hazelwood's work with Eddy and Dino, Desi & Billy. "He told Bowen

he'd get me on the charts, 'or you can fire both of us!'

"These Boots Are Made for Walkin'" topped the singles chart in 1966, and Sinatra and Hazelwood were off to the races.

"He really understood me," Sinatra says. "He read me like a recipe—knew exactly what was going on in my head when I didn't know it. He said, 'You've been married and divorced, and you can't sing like a little virgin anymore because nobody believes you,' and I never thought about that. He was right on all the time."

Hazelwood would produce hits for Sinatra throughout the rest of the decade, with high points including "Somethin' Stupid," her 1967

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The collaborations between producer/songwriter LEE HAZLEWOOD, left, and NANCY SINATRA led to her greatest chart successes and his solo albums.



No. 1 duet single with her father, and several duet hits with the distinctively drawling Hazlewood himself.

He made more solo recordings and a duet album with Ann-Margret, and appeared in the 1970 Richard Widmark crime drama "The Moonshine War."

Also in 1970, he began a fruitful collaboration in Sweden with director Björn Axelson, resulting in several film and recording projects (among them, "Nancy & Lee in Las Vegas," in 1975). But his presence would recede toward the end of the decade. Then in the '90s, a new generation embraced him.

"I met a few journalists who were excessive fans and picked up 'Fairy Tales & Fantasies: The Best of Nancy & Lee' and then some Italian bootlegs, and it fired my enthusiasm on a large scale," Wallace says.

Clearly, Wallace wasn't alone, as Steve Shelley's review program generated renewed interest.

"Much of it came from musicians who were accomplished enough to look beyond the mainstream and find out who influenced the records they loved," Wallace says. "Sonic Youth and Tindersicks have intense interest in music and seek to find who made it that way, and they find Lee Hazlewood and bring attention to him by mentioning him in interviews, and then their fans explore him as well and become evangelical."

In 2002, Wallace, then head of U.K. label City Slang, compiled the 2002 album of unreleased tracks "For Every Solution There's a Problem," as well as the "Total Lee" tribute. Hazlewood toured Europe, backed by members of High Lamas and Stereolab, and then recorded "Nancy & Lee 3." The renewed interest in his work has led to the album "Cake or Death."

Sinatra adds that anyone can understand and

appreciate Hazlewood's songs.

"The proof is that they live on today, 40 years later," she says. "It's the brilliance of the man. I think he was virtually ignored by critics and the industry powers that be—and that really used to piss me off."

"But he was a huge influence in the public's mind, and that stands to this day. Musicians now will tell you how big an influence he was on them, especially people in their 30s who grew up listening to his stuff and mine—and they like the fact that he drank a lot and smoked a lot and created a lot and sat around with his big old nasty guitar and just created this magic."

She notes that one of her best-known performances with Hazlewood, "Some Velvet Morning," was voted the best duet in pop history in a 2003 poll in London's Daily Telegraph. "That is all Barton Lee," she says. "He dictated the arrangements. Like on 'Boots,' he said he wanted the quarter-tone bass line, and that made the whole thing. He told everyone what to do. He wasn't a Svengali, but he was definitely a mentor. And I've felt his influence on a personal level because all of the people who expressed the desire to work with me and love me for my music absolutely adore Lee Hazlewood and copy him."

"I don't know what else to tell you," Sinatra adds, "except that he's a pain in the ass, and the best friend you'll ever have. Demanding and generous. And so fucking funny. To this day he's hilarious."

And Sinatra hopes for one last fling of sorts with her old partner.

"We're trying to put a show together. He said if he can crawl he'll do it," she says.

Sinatra adds: "I don't do our duets live because they suck without Lee. They're not right without Lee."

SERVING UP 'CAKE OR DEATH'

A SWAN SONG APPEALS ACROSS GENERATIONS

Lee Hazlewood's new album, "Cake or Death," is on Ever Records, part of the iK7 Label Group, with U.S. distribution through Caroline. It features the songwriter's personally popular hit "These Boots Are Made for Walkin'."

Hazlewood uses an original melody that actually predates Nancy Sinatra's chart-topping success with the song in 1967.

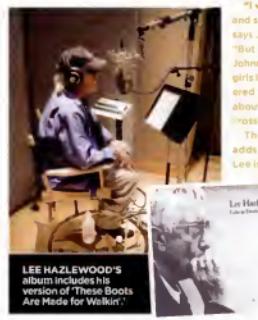
The album also includes Hazlewood's version of his song "Some Velvet Morning," which has been widely covered by acts including Vanilla Fudge, Lydia Lunch and Primal Scream. The disc features Hazlewood's 8-year-old granddaughter Phaedra (which is the name of a character in the song), old cohorts Al Casey and rock pioneer Duane Eddy on guitar, blues singer Tommy Parsons, Scandinavian jazz singer Ann Kristin Hedmark and French acts La Grande Sophie and Emilie Simon.

"I was in retail when his albums were reissued and swore I could never listen to country music," says Jennifer Massett, U.S. label manager for iK7. "But Lee Hazlewood bridged the gap between Johnny Cash and Willie Nelson. Sixteen-year-old girls listen to Jessica Simpson [who recently covered "Boots"], and a lot of college kids learning about music get into him, so his songwriting has 'rossed' generations."

Theo Bark, media director of iK7 Records, adds, "It's a natural progression. You find Lee is one of Beck's favorite artists. That's how we find out about his music, listening to his influences."

Hazlewood's manager, Wyndham Wallace, believes "Cake or Death" will appeal to "the generation who grew up with him as well as the younger one who discovered him in the last 10 years. His records are utterly timeless because they're so unique."

—Jim Besman



LEE HAZLEWOOD'S album includes his version of "These Boots Are Made for Walkin'."

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ROCK BY TODD MARTENS

Keep On Keeping On

Staples Takes Inspiration From Civil Rights Era For Anti- Debut

The music of the civil rights era is on the mind of soul legend Mavis Staples. Her forthcoming spring album, "We'll Never Turn Back," leans heavily on songs from the period in which the Staples Singers began to shine on the gospel/folk circuit. But this is not an album about the past.

Teamed for the first time with producer/composer Ry Cooder, Staples offers contemporary arrangements and reworked lyrics to a number of traditional offerings. Check "99 and 1/2," which loops finger-picked blues notes and a dance groove under Staples' impassioned, feisty vocals.

As the 66-year-old singer calls out the government's response to Hurricane Katrina, the listener can hear every blistering strain in her vocal chords. Cooder's beat-heavy take on the gospel cut is as modern a take on tradition as Moby's 1999 merging of dance and blues traditions. "Play."

The idea for the album sprung from Anti- president Andy Kaulkin, who signed Staples after learning she had exited her Alligator Records contract. Kaulkin says he was inspired by the civil rights book "Walking With the Wind," written by Congressman John Lewis, D-Ga., and pitched an album to Staples in which she would tackle music of those times.

Speaking from her Chicago home, Staples confesses she was skeptical of the concept at first. But then she says she spent a little time thinking about current events.

"I realized what these songs were about wasn't all in the past," she says. "You've got Katrina, and all of these black people—and some whites—floating around in this water with signs asking for help. And you've got policemen shooting these black guys with 50 shots. Why? And then you have a white comedian standing onstage and shouting the 'N' word." So it's all still here."

On April 24, "We'll Never Turn Back" 2004 solo return, "Have a Little Faith." The Alligator release saw the singer grappling with issues of faith and family as she worked through the loss of her father, Roebuck "Pops" Staples.

At the time, Staples says she was hesitant to record without her family, as her sister Cleo had recently been stricken with Alzheimer's disease and the 50-year run of the Staples Singers had come to an end. But the critically acclaimed album has sold 29,000 units in the United States, according to Nielsen Sound-

Scan, and the Staples Singers received a Lifetime Achievement Award at the 2005 Grammy Awards.

Today, the singer can barely wait to get back in front of an audience; she spent about one-third of her 90-minute Billboard interview singing. She also seems rejuvenated by the heavily improvised recording sessions with Cooder, who brought in members of the Freedom Singers to record with her.

To Kaulkin, the concept brings Staples' career full-circle while pushing it forward. "The two things I don't like are the nostalgia and kowtowing to what artists think the kids want to hear," he says. "Neither of those works. I like to think that what we're doing with these concept records and thematic records is opening the artist up to be themselves."

Anti- has some experience in the soul market, having previously released albums from Solomon Burke and Bettye LaVette. But the adult-leaning imprint of Epitaph also has firm roots in Americana, thanks to such artists as Tom Waits and Neko Case.

It's this diversity that attracted the label to David Bartlett, who manages Staples with Matt Cornell for 525 Worldwide.

Management: "While Anti- doesn't have a history in the gospel world, the people who have reacted to Mavis since we've been working with her have been the rootsy, Americana-type world," he says. "So we wanted to build on that."

Alligator owner Bruce Iglauser was sad to see Staples leave. Bartlett says there was language in the contract that allowed the team to seek a new deal.

"I feel very bad that I wrote the contract," Iglauser says. "It's a little heartbreaking. But if she had to leave Alligator, Anti- would be the only other label I would choose for her."

Working with Anti- and Cooder also inspired Staples to pick up her own pen. She contributes a rare original to the album with "My Own Eyes," a slow-burnning, stripped-down number that takes Staples through her career, pairing recollections of her father and Martin Luther King Jr. with today's news reports.

"I'm not a writer, and I think if I played an instrument I'd do better at writing," Staples says. "But I wanted something on this CD. So much of it is a part of my life. I don't know if my songs will change anything, but these songs will live until we get things right."

LATIN BY LEILA COBO

>>> **BJÖRKESTRA**
 Björk has worked with a typically eclectic crew of collaborators on her next album, due in late spring via Atlantic. The as-yet-untitled set features two tracks produced by Timbaland and another two featuring vocals by Antony Hegarty of Antony & the Johnsons. Additional guest spots have been turned in by Toumani Diabaté on kora, Kencho Nozaki on electric thumb piano and drumming from Lightning Bolt's Brian Chippendall. —Jonathan Cohen

>>> **THAT'S WHAT I CALL COUNTRY**
 Country legends Willie Nelson, Merle Haggard and Ray Price have wrapped work on a collaborative album, "Last of the Breed," due March 20 via Lost Highway. The double-disc set sports 22 songs recorded with producer Fred Foster in Nashville. Kris Kristofferson guested on a version of "Willie Me Lord," while Vince Gill handles backing vocals on Harlan Howard's "Heartaches by the Number." Nelson, Haggard and Price will hit the road together this spring. —Jonathan Cohen

>>> **SKY'S THE LIMIT**
 Wilco's new album, "Sky Blue Sky," will arrive May 15 via Nonesuch. Among the new songs leader Jeff Tweedy has been playing live during recent solo shows are the title track and "I'm Gonna Be Better." As a full band, Wilco has also previewed the tracks "Is That the Thanks I Get?," "Lullaby for Rafters and Dreams," "On and On and On" and "Walken" in the past year. —Jonathan Cohen

>>> **KIDJO CROONS**
 Angélique Kidjo will return this spring with "Djin Djin," a return to her diverse cultural and musical roots. Due May 1 via Razor & Tie and Starbucks Entertainment, the album finds Kidjo partnered with producer Tony Visconti as well as Josh Groban, Alicia Keys, Peter Gabriel, Carlos Santana, Joss Stone and Ziggy Marley. "Djin Djin" will be sold in Starbucks stores in the United States and Canada as well as traditional retailers. —Marc Pellegrino

After The Award

In The Wake Of A Best-Song Oscar, Jorge Drexler Expands His Niche

Few people knew of Jorge Drexler when he won the Academy Award for best song in 2005 for "Al Otro Lado del Rio" from the film "The Motorcycle Diaries." It was a song he had penned in a couple of hours and recorded on a laptop with a borrowed microphone, with no pretensions or aspirations.

But probably no one was more surprised at the win than Drexler himself, who up to that point was a highly respected singer-songwriter with seven albums to his name and a niche following that had yet to translate into mass appeal.

Since then, Drexler's popularity hasn't exploded, but his circle of fans has grown noticeably larger.

His new album, "12 Segundos de Oscuridad," has sold nearly 35,000 copies in Spain—Drexler's home, and his

biggest market by far—since its release there in September 2006.

The album will street Feb. 6 in the United States on Warner Music Latina, but he isn't being worked as a mainstream Latin pop artist. Instead, Drexler is widely regarded as more of a niche, or even a world artist, with a following that includes many non-Latinos intrigued by his mix of songwriter's intimacy with traditional Latin-American rhythms.

Of all his previous albums, "Eco," which was rereleased to include "Al Otro Lado del Rio," sold significantly, notching 10,000 copies in the United States, according to Nielsen SoundScan.

Now, "12 Segundos" will capitalize on Drexler's growing name and his appeal to many audiences; the album even includes an English song, a cover of Radiohead's "High and Dry."

His current tour in Spain, with nearly

30 major shows scheduled, kicked off biggest market by far—since its release there in September 2006.

"Recognition in the United States has come to me more from the English-speaking side," Drexler says, noting that U.S. audiences in his shows include English and Spanish speakers. "There's a growing interest in Spanish language and in Latin culture here."

The interest in Drexler's music, however, has come in roundabout ways.

In Brazil, where he frequently tours, he gained a following thanks to his relationships with several key artists, including Adriana Calcanhotto, Chico Cesar and Maria Rita, who recorded one of his songs on her new album, and who is also a guest artist on "12 Segundos."

His current tour in Spain, with nearly



In September. Starting March 1 in the United States, Drexler will play venues with an average capacity of 1,000. His Academy Award win, agent Tom Windish says, is a major selling point. Yet Drexler's Oscar has yet to translate to other film opportunities, despite the fact that he's scored indie films in the past.

"Maybe it's because I don't live in Los Angeles," he says with a laugh.

More than films, or even selling records, he says, his aspirations are simple: "What interests me most is having a song that people can look into and see their reflection within."



Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Joy To The World

German Singer Spreads Earthy Music Across The Continents

This February and March sees German urban vocalist Joy Denalane's second album rolling out across international markets.

The singer, daughter of a German mother and a South African father, released her first album, "Mamani" (Four Music/Sony BMG Germany) in 2002. It was a top 10 hit on Germany's

Media Control charts, attracting critical acclaim for its lyrical content, which rallied against the inequities of racism and AIDS. The album was also released in Switzerland, Austria, South Africa and Japan.

The BMG Music Publishing-signing Denalane opted for English lyrics on her Philadel-

phia-recorded sophomore set, "Born and Raised," co-writing its 15 songs with her producer husband Max Herre and German-based songwriter Sékou Neblett.

BMG Music Publishing Germany/Switzerland/Austria senior VP Hartwig Masuch says, "Switching from German to English lyrics has created a sound which will introduce [Denalane] to international audiences. Her voice now sounds grittier, more mature, even earthier—and genuine."

Sony BMG released the album in the C/S/A markets on Denalane's own Nesola Records imprint in August 2006. It peaked at No. 2 in Germany and has since appeared in Sweden, the Netherlands, Italy and South Africa, with a February/March rollout through Europe and Japan to follow.

—Wolfgang Spahr

DENALANE

top 10 in Italy since its Nov. 24 release.

The label says domestic shipments of the 41-track set have now passed 160,000 units. The collection covers a career that began in 1984, with hits including 1984's "Ci Vorrrebbe un Amico," which became a virtual hymn for a generation of Italians.

In 2006, Venditti's 1984 recording "La Notte Prima Degli Esami" provided the title and theme song for a hit Italian movie directed by Fausto Brizzi. "At first," says Gian Arnaldi, senior director of BMG local repertoire, "Antonello didn't intend to do much promotion for the project, but he's really got into it and has made several TV appearances." Sony BMG will have no export plans for Venditti, who is published by Stukas Edizioni.

—Mark Warden

CHARITY BAKING: The Cake Sale clearly had all the right ingredients for success.

Veteran Roman singer-songwriter Antonello Venditti's three-CD career retrospective, "Diamanti" (RCA/Sony BMG), has been certified double-platinum in Ireland after shipping 30,000 copies to date, having peaked at

No. 3 on the IRMA charts in November 2006.

That performance has seen the album raise €200,000 (\$259,000) to date for the Irish arm of famine relief charity Oxfam and its "Make Trade Fair" campaign. Cake Sale organizer Brian Crosby says the album was released on the specialty created, Oxfam Ireland imprint.

Crosby is keyboardist with Irish band Record's Irish alternative rock act Bell X1. "I'd visited Africa and saw firsthand the difficulties faced by farmers in Tanzania," he explains. So he rounded up Irish artists—including members of Snow Patrol, the Thrills, the Divine Comedy and the Frames—plus such international names as Swedish band the Cardigans' Nina Persson and U.S. singer-songwriter Josh Ritter to contribute studio tracks or covers. Bell X1 frontman Paul Noonan's "Some Surprise," sung by Snow Patrol's Gary Lightbody, has been a major Irish airplay hit.

Crosby says he is investigating a European release for the album. —Nick Kelly



ROCK BY TODD MARTENS

A Sales Explosion

Instrumental Rock Outfit Sees Dividends From Football Soundtrack

As recently as three years ago, Explosions in the Sky lacked so much as a manager. Thanks to instrumental rock compositions that run nearly double-digits in length, the band seemed destined for underground status. But one football movie later, and things began to change.

If scoring the 2004 Peter Berg film "Friday Night Lights" didn't turn Explosions in the Sky into an overnight success, it did give the band a national presence. And, ahead of the Feb. 20 release of a new album, "All of a Sudden I Miss Everyone," this once tiny band on an even smaller label can be heard on any given Wednesday, as the NBC series named after Berg's movie regularly uses Explosions in the Sky's music.

"It wasn't like we suddenly sold 30,000 copies," drummer Chris Hrasky says. "It was still a gradual incline. But we are getting more younger kids at shows. If you look on our MySpace page, we now have 14-year-old kids who listen to emo music listening to us. Three years ago, we were more exclusive to underground, experimental music fans."

The music of Explosions in the Sky is all about the tension of the slow build. The band's sweeping arrangements unfold like deconstructed rock anthems, where a flash of a melancholic guitar note can suddenly give way to a churning rhythmic march.

When pitching the band, "Friday Night Lights" music supervisor Brian Reitzell played up the fact that three of the four band members hail from Midland, Texas, a city about 23 miles from Odessa, the football-obsessed, working-class setting of the film.

"Our campaign still pales in comparison to the new Shins record," Devine says. "But we now have a cash flow and employees. Up until a year ago it was just me sitting on a floor."

Devine's dedication inspired extreme loyalty within the band. Dickey notes that this is the last album Explosions owes to Temporary Residence, but Hrasky doesn't expect a move. "I just don't know if we'd be good and doing whatever it is you have to do when you're on a bigger label," he says. "And you can get our records anywhere, so it's hard for me to get an advantage of a bigger label."

That said, Explosions in the Sky helped build Temporary Residence into a fully functioning label. Founder Jeremy Devine says the band's 2001 effort, "Those Who Tell the Truth Shall Die, Those Who Tell the Truth Shall Live Forever," had sold 8,000 copies when "The Earth" was released. When "Friday Night Lights" hit, Devine and his distributor, Secretly Canadian, faced the challenge of educating retailers.

That won't be necessary this time, as Secretly Canadian expects to ship about 30,000 units on street date. A two-disc version with a bonus remix CD will be sent to indie retailers and limited to 20,000 copies.

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- Scott Campbell, Industry Advisor,
UK TRADE & INVESTMENT

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Billboard Latin Music Conference & Awards

April 23-26, InterContinental, Miami

R&B Hip Hop Conference & Awards

September 8-7, Renaissance Atlanta

Mobile Entertainment Live-Fall 2007

October 22, The Moscone Center, San Francisco

Billboard Dance Music Summit

September, TBD, Las Vegas

The Hollywood Reporter / Billboard

Film and TV Music Conference

November 1-2, Beverly Hilton, Los Angeles

Touring Conference & Awards

November 14-15, The Roosevelt Hotel, New York City

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November, TBD, Los Angeles

DEMIX Awards,

November, Hyatt Regency Century Plaza, Los Angeles

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Rhythm & Blues

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They Feel The Earth Move

R&B Craftsmen Reinterpret Earth, Wind & Fire Classics

Memphis is the birthplace of two legends: Earth, Wind & Fire founder Maurice White and pioneering soul label Stax Records. So it's fitting that White's latest project, "Interpretations," doubles as the lift-off for the reactivated label.

Now under the Concord Music Group banner, Stax is celebrating its 50th anniversary this year. Picking up a soul legacy that includes Isaac Hayes, Otis Redding and Sam & Dave, the label is gearing up for a slate of upcoming releases by first signing Angie Stone and prodigal son Hayes. First up, however, is "Interpretations," a covers album celebrating the music of Earth, Wind & Fire (March 27).

Stone is among the select group of singers reinterpreting 10 of EWF's most memorable songs. Her rendition of "Be Ever Wonderful" leads an eclectic lineup that includes Me'Shell Ndegeocello ("Fantasy"), Chaka Khan ("Shining Star"), Dwele ("That's the Way of the World"), Lalah Hathaway ("Love's Holiday"), Ledisi ("Devotion"), Hit Condition ("After the Love Is Gone"), Musiq ("Reasons") and the Randy Watson Experience featuring Bilal ("Can't Hide Love"). Kirk Franklin's revamping of "September" is the project's first single.

This contingent's stylistic diversity—plus the enduring popularity of the EWF catalog—is what White deems will make this album stand out among the existing slew of covers counterparts. "It's just a matter of how much people are into the songs," says the soft-spoken White, who attended grade school with another Stax alumnus, musician Booker T. Jones. "In this case, I think that is what will ignite this whole thing."

Indeed, unlike other covers albums that fall just this side of

Muzak, "Interpretations" possesses an in-your-face, no-holds-barred vibe that infuses a renewed vibrancy. Khan's funked-up take is a standout, as is Ndegeocello's turn.

White and Herb Trawick, his partner in Kalimba Entertainment, first approached Concord with the concept about four years ago at the start of the covers wave. But the pair became sidetracked by another Kalimba venture, the Broadway musical "Hot Feet," which also incorporated signature EWF music (Billboard, July 29, 2005). Having shut down the play last August, Kalimba is now

entertaining a film option.

Circle back around to "Interpretations." White and Trawick revisited the original concept.

"The initial response we received for the project came from major pop and R&B acts," Trawick recounts. "But when the Stax notion was introduced, the concept evolved. We wanted roots-based singers who could organically interpret these songs. This was more a question of how to honor the music versus doing something for blockbuster reasons."

Trawick and Stax VP of A&R Collin Stanback drew up a wish list of artists for White's approval. Beyond that, White says he didn't want to step on the artists' creative inspirations as they recorded the songs they chose. "If I'd been on site, I would have been making suggestions," White says with a laugh. "I wanted to alleviate all that."

"You're stepping into a dangerous zone when you try to re-create something that's basically a masterpiece," says Stanback, who reviewed each recreation with White. "But we gave people the freedom to own the songs in their way and still respect the EWF legacy."

White and Franklin begin shooting a video for "September" next week. To what extent White will be hitting the promotion and performing routes on behalf of "Interpretations" is still in the planning stages, as are other future Kalimba/Concord ventures. But one project in the discussion stages is a new album by White.

"I'd like to do more complicated music, like jazz," says White, who early on played drums for Ramsey Lewis. "I'd like to capture where I came from."



Classical Score

ANASTASIA TSIOLUCAS atsioulcas@billboard.com

The Evolution Of Opera's 'It Girl'

Netrebko Highlights Favorite Arias On New Album

During the past couple of years, Russian soprano Anna Netrebko has become opera's "it girl," drawing in besotted fans the world over. With recent triumphs like Verdi's "La Traviata" in Salzburg, Austria, with tenor Rolando Villazon—not to mention the worldwide hit CD/DVD of that opera that quickly followed—as well as the successful solo recital albums "Sempre Libera" and "Opera Arias" (all made for Deutsche Grammophon), it seems as if Netrebko became a meteor overnight.

Keen listeners, however, will recall that the singer's breakthrough performances came courtesy of conductor Valery Gergiev's presentations of such Russian operas as Glazunov's "Ruslan and Lyudmila" and Prokofiev's "Betrothal in a Monastery" (both recorded for Philips), as well as Prokofiev's "War and Peace."

Now Gergiev and Netrebko have teamed up for her "Russia

ian Album" (DG, Jan. 9), which brings some gems from Russian opera to new audiences, including arias from Rimsky-Korsakov's "The Snow Maiden," Tchaikovsky's "Eugene Onegin" and "War and Peace," the opera that served as Netrebko's Metropolitan Opera debut.

Gergiev has not only been this generation's evangelist for operas from his homeland, but has famously been the 35-year-old Netrebko's mentor. When Gergiev brought Netrebko, whom he fondly calls "Anechka," to sing "Ruslan" in 1995 in San Francisco, he took what he calls an "inane risk" in casting her.

"She was then a very young singer with no experience," Gergiev says, "with an absolutely central, extremely difficult, virtuosic role. But the result was tremendous. Seldom in life does a risk pay off like this one did."

For her part, Netrebko says that collaborating for "Russian Album" with Gergiev and the

Orchestra of the Mariinsky Theater (a company of which the singer is still nominally a member) was a special treat. It has given her not only an opportunity to record in her native tongue, but also to continue to illuminate music that sadly remains unknown to much of the non-Slavic world, even among many opera aficionados.

"Eleven years after we appeared in San Francisco in 'Ruslan,'" she says, "people still remember that occasion as something really significant. This opera, this music, is still ringing in people's ears, and I think that's wonderful."

SOUNDS OF CHICAGO: The Chicago Symphony Orchestra is the latest major American orchestra to create its own in-house recording label. Called CSO Resound, the label will

launch this spring. Initial plans are for at least six new CD releases to be issued during the

next three years, with its offerings to be culled from the orchestra's live concerts. Three to four additional recordings will be issued each year as digital downloads only.

The first CSO Resound release will be Mahler's Symphony No. 3, led by CSO principal conductor Bernard Haitink, with mezzo-soprano Michelle De Young, members of the Chicago Children's Choir and the Chicago Symphony Chorus. In a bit of a reversal of familiar terrain, De Young was also featured on the San Francisco Symphony's highly acclaimed recording of the same symphony on its own label, SFS Media—an album that won the classical album Grammy Award in 2003.)

Sales channels for physical and digital product include the orchestra's online store at cso.org, iTunes, Amazon and other retailers in partnership with the Independent Online Distribution Alliance. ***

Higher Ground

DEBORAH EVANS PRICE dprice@billboard.com



'7th Heaven' Must Have Sent Her

Actress Beverly Mitchell Reveals Musical And Entrepreneurial Talents

Actors' efforts to pursue music careers are generally met with skepticism, and we can all name a few good reasons why. But occasionally such projects break those stereotypes, revealing a multi-talented artist deserving of success in a new arena. Beverly Mitchell is such an example.

Currently in her 11th year portraying Lucy Camden on the CW's "7th Heaven," the California native has numerous other TV and film credits as well, including "The Crow: City of Angels," "Saw 2" and "Mean People Suck." And now Daywind Records is marketing and distributing her Christian/country record to both formats. What prompted her to embark on a recording career? Her "faith and love of country music," she says. "Country music is very much like television and film, because every great country song could turn into a movie or TV show."

Mitchell wrote her first song, "Angel," during her first trip to Nashville in memory of a friend who died. "It's about all the experiences that I've ever been through," she says of the song, which has been featured on "7th Heaven."

While writing the bulk of her self-titled debut, Mitchell collaborated with such A-list writers as Greg Becker—who has penned tunes for Rascal Flatts and Carrie Underwood—and the legendary Jim Weatherly, who wrote the Gladys Knight & the Pips classic "Midnight Train to Georgia."

When she decided to record an album, Mitchell met with several interested labels, but admits she found "the Nashville time line is quite a long one. You don't get into circulation right off the bat." So she opted to start her own label, Rocky Ocean Music. "I just jumped in head first and said, 'If anyone is going to take a risk right now, it's going to be my risk.'

In late 2006, she partnered with Daywind Records to prepare for the album's Jan. 23 street date. The album will be distributed to Christian retail through Word Distribution and to the mainstream through WEA. "Heaven on Earth Down Here" will be worked to country radio, and "Angel" will be worked to Christian radio's inspirational format, aka "inspo."

The young entrepreneur is also launching a line of shoes called B-Flats. "It's all flat shoes, because I cannot wear heels. They are bad for my back," she says. "We are going to make adorable flats." The line is slated to bow in 2008.

Mitchell gives the partnership with Daywind high praise and says Nashville in general has been supportive of her musical efforts. "People were pretty receptive," she says while munching on chips and salsa at a Mexican City eatery. "I'm just trying to add whatever I bring to the table."

HAM EXITS: As first tipped in Inside Track (Billboard, Jan. 27), EMI Christian Music Group executive VP of business development Greg Ham is leaving the company March 31. "Now it is time for me to start a new chapter in my life," Ham says. "I am looking forward to pursuing my dreams and ideas that God has begun to stir in my heart over the past few months."

Ham has been in the industry long. He was the third employee hired at ForeFront Records in 1989 and rose from an entry-level post to become the label's president in 1999. EMI purchased ForeFront in 1996, and by 2004 Ham transitioned to his post at EMI CMC. As well as being one of the nicest guys in the industry, Ham is a shrewd businessman who has played an integral role in the careers of dcTalk, Audio Adrenaline, Rebecca St. James and Statie Orrico. No word yet on Ham's next move, but EMI CMC's loss is going to be another company's gain.

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A Troubadour Turns 60

Joe Ely's Road Journals Inspire New Collections



COUNTRY BY KEN TUCKER

Country Single Touches Tear Ducts

Unexpected Hit About Child Abuse Spurs Jason Michael Carroll's Debut

At the age of 28, Jason Michael Carroll has enough stories to stock a man twice his age. There's the one where he got a surprise call from Garth Brooks when times were tough. And then there's the time he got fired from his first band for booking the best gig they'd ever had. And let's not forget the time he sat around a Texas campfire and traded songs with Jewel while her husband, rodeo star Ty Murray, regaled them with tales from the world of bull riding.

But perhaps the most amazing is how a song that he struggled to write is on the verge of being the North Carolina native's first major hit. In fact, there are several stories surrounding his Arista Nashville debut, which is No. 12 on Billboard's Hot Country Songs chart and was the fastest-rising debut single by a male country artist in 2006. The song's digital release also scored the highest new country artist debut since the inception of Billboard's Hot Digital Songs chart, with nearly 14,000 purchased downloads.

The original plan was for Carroll's label to release "Lookin' at You," a midtempo ode to one woman's beauty, but response from radio and listeners changed that. When Carroll visited WDTW Detroit on his radio tour, PD John Trapane and two other staff members were struck by "Alyssa Lies," a powerful song about a little girl who attempts to conceal physical abuse by lying to her teacher and classmates. In the end, she "lies with Jesus, because there's nothin' anyone would do."

"All three of us were tearing up big time," Trapane says of hearing the song.

The label didn't have a copy with the station, but an enterprising staff member purchased a version of the song through Carroll's MySpace page. When the station began spinning the record, the calls poured in. "We had people calling up saying that they were from abused homes," Trapane says.

Arista Nashville VP of promotion Skip Bishop says the re-

Ask Joe Ely, the Texas troubadour who turns 60 on Feb. 9, If he's slowing down and you'll evoke a quick reaction. "That's a laugh," he says. "I'm doing more now than I've ever done."

Indeed, Ely, who's on a 30-plus-city tour with fellow songsmiths Guy Clark, Lyle Lovett and John Hiatt, doesn't act like your average 60-year-old. There's talk of a tour this summer with the Flatlanders, the seminal West Texas country band that he formed in 1970 with Butch Hancock and Jimmie Dale Gilmore. There's also talk of an album with the late Stevie Ray Vaughan's Double Trouble band, which Ely toured with in 2006. And there's Los SuperSeven, the all-star band whose current members include Clarence "Gatemouth"

Brown, Rodney Crowell, Reul Malo, Delbert McClinton, Ruben Ramos, Rick Trevino, Hiatt and Lovett.

And then there's the book and two new albums that he's releasing.

"Bonfire of Roadmaps" (University of Texas Press) is a collection of stories from Ely's many years on the road. Or as he describes it: "rambling pomo blogs." The journal, which covers adventures within the United States and without, will be released Feb. 9 to coincide with his birthday.

The book came about when longtime friend Terry Allen told editors at University of Texas Press about Ely's road journals. When they asked Ely if he was interested in having them published, his response was quick: "Absolutely not." He had always planned to use the notes as a pool from which to draw songs. But then, Ely says, "the journal itself started to kind of take on a rhythm."

"I started realizing that somewhere, somewhere might be kind of interested in seeing this 30-year history of

being on the road," he says. "Maybe this is part of my life like an album of songs is."

As he set about reviving his notes, various events he had chronicled reminded Ely of songs that he had written and forgotten about. The result of those flashbacks is the two albums he's about to release. "I'm really enjoying this new way of putting like things together," he says, "and it's inspired me to do a whole series."

Also timed to coincide with his birthday, "Happy Songs From Rattlesnake Gulch (Pearls From the Vault Vol. XX)" will be released Feb. 6 on his own Rock 'Em Records. It's a classic Ely album, complete with rollicking rockers, Mexican border music, tales of outlaws—in this case, Bonnie & Clyde—and snapshots of American life.

An acoustic collection of pre-Flatlanders songs, "Silver City (Pearls From the Vault Vol. I)," will be released March 6. With a folkier bent, these songs have never been recorded,

Ely says, because they never fit what he was doing at a given time. "I'm always kind of changing formats and leaving stuff behind," he says.

Another album in the series, (no release date set), will feature songs that Ely recorded in the early '80s using a "pre-MIDI" sequencer on an early Apple computer. He recently told Apple co-founder Steve Wozniak what he had done. "He was kind of amazed that on that early Apple, which was real crude and virtually an antique today, that anything could be done with it," Ely says.

In lock step with everything else that's going on, MCA is releasing some of the Ely albums that the label released between 1977 and 1998, including "Letter to Laredo" and "Live at Liberty Lunch," which Ely fans still ask for. "Love & Danger" and "Twistin' in the Wind" will follow in a few months.

Ely is happy to be where he's at musically. "I'm going out and choosing my projects," he says, "and not looking at it like it's a job. I'm really having a ball with it."

REVIEWS

SPOTLIGHTS

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential.

ALBUMS



NORAH JONES

Not Too Late
Producer: Lee Alexander
Blue Note

Release Date: Jan. 30
Norah Jones has less need to go changing

her game than just about any other musician working today. Still, though it sustains the poised, unhurried softness of its predecessors, "Not Too Late" is the first full album of her own songs, and her writing voice has some sneaky surprises. The opening waltz "Wish I Could" begins as a lament to a lost love and ends a heart-breaking story about a soldier lost to war. There's a song set in a prison ("The Sun Doesn't Like You") and one whose tale involves a telling gun ("Not My Friend"). But if it can be darker than its sisters, "Not Too Late" is also more fun. Jones goes cabaret-slinky on the New Orleans shuffle "Sink So Low," and she'll be fully melodic on "Thinking About You" like she is imagining all the weddings it will be played at this year. Her most complete and satisfying record to date. —JV



CLAP YOUR HANDS

SYEAH

Some Loud Thunder
Producer: Dave Fridmann
Self-released

Release Date: Jan. 30
Clap Your Hands Say

Year's 2005 self-titled debut opened with Alec Ounsworth introducing the band over a host of carnival noises, an invitation to come party with the Brooklyn quintet. The album captured such reverie, complete with stirred vocals and drunken poetics. On "Some Loud

"Thunder," the band has turned to Flaming Lips producer Dave Fridmann and molded its jolting, danceable indie rock into something far more nuanced. The title track's "Love Song No. 7" is built with little more than a forlorn keyboard, lost-in-sea guitars and a smattering of percussion, and "Goldilocks to Mother and the Cove" showcases some downright hypnotic finger picking. But it's not exactly a tame album, and the driving rhythm and irresistible backing harmonies that dart around the fuzzed-up guitars of "Emily Jean Stock." This album turns the indie band of the moment into an act built for the long haul. —TM



ELISABETH WITHERS

It Can Happen to Anyone

Producers: Toby Gad, Damon Mendoza
Blue Note

Release Date: Jan. 30

Known Elisabeth Withers as Shug Avery in "Color Purple." The singer/songwriter is also a graduate of the Berklee School of Music and New York University. But don't let those credentials fool you into thinking Withers is a highbrow who doesn't possess the right stuff to command mainstream attention. Right from the gospel-hued opener "Simple Things," Withers' deep, full-bodied voice draws you in. She goes lighter but no less warm and engaging on the love song "Heartstrings," singing longingly of a romance that makes her "want to scream high like Tina." She can shift down into funk (the title track) and then slip into easy steppin' mode (the girls right out number "Get Your Shoes On"). Here's hoping musical success beyond the Broadway stage happens for this deserving artist. —GM

SINGLES



ROD STEWART
Fooled Around and Fell in Love (3:11)
Producer: John Shanks
Writer: E. Bishop
Publisher: Crabbshaw, ASCAP
J Records

Rod Stewart is enjoying his greatest success this decade with a top 10 AC cover of Creedence Clearwater Revival's "Have You Ever Seen the Rain?" The second single from No. 1 "I'm in Love" on "Rock Classics of Our Time" is a tribute reprise of Elvin Bishop's 1976 "Fooled Around and Fell in Love." John Shanks' production is joyously true to the original, upholding its percussive and guitar-driven hooks, while a midsection breakdown features the radio vet calling out amid a swirl of echoes. "Guess what? I'm in love! Lawd have mercy!" Stewart sounds like he's having a blast with a song that reestablishes his rep as a raucous, good-timing rocker. As bountifully as "Rain" came down, "Fooled" will return to the top of the chart. —CT



TY HERNDON

Right About Now (3:15)

Producers: various
Writers: D. Brown, M. Peterson
Publishers: various
Jackson/Titan Pyramid

TY Herndon fell under

the radar after dazzling country radio last decade with No. 1s "What Mattered Most" and "Living in a Moment"—and then seeing his previous Epic project end on just before the release of "Right About Now." The vengeance-on-indie Jackson/Titan Pyramid via "Right About Now," a classic country ballad that renews one of the genre's most robust, albeit affecting voices as he reflects on lost love. Piano drives the melancholy double-extende lyrics ("you were right about now"), while Herndon diverts between falsetto and his rich, expressive tenor. Radio is reacting, hopefully with intent of returning this deserving artist to formid royalty. A confident, easygoing track that sounds as if there were never a blip in his career. —CT

ALBUMS

POP

LILY ALLEN

Airline, Still
Producers: various
Capitol

Release Date: Jan. 30

It's easy to dismiss Lily Allen as just another bratty Brit import. But the vibrant young singer proves anything but on her unexpectedly saucy debut "Airline, Still." (Released last summer in the United Kingdom, the disc is just now touching ground in the States.) Whether the foul-mouthed songstress is cursing her bad credit ("Everything's Just Wonderful") or cursing out an overly persistent male at a bar ("Knock Em Out"), her tone is always a mix of impish glee and sly "I'm not a 'Smile'" even finds her soft vocals revealing in an ex's misery over an island-breeze tune. These cheery, mostly reggae-infused rhythms keep the mood carefree, only treading occasionally on kitsch. ("After.") With such a mature union of pop and realism, Allen seems primed for more longevity than her MySpace-discovered contemporaries. —CH

PAOLO NUTINI

These Streets

Producers: Ken Nelson, Atlantic

Release Date: Jan. 30

He has the name of a

great opera singer and the looks of a movie star, but it's his voice that hits you first, a raw and elegant yearning much too deep-rooted for a 19-year-old singer/songwriter. Channelling Al Green, U.K. sensation Nutini sings classic soul-tinted pop songs in a thick Northern accent. On the bouncy standout "Jenny Don't Be Hasty," Nutini's voice is in sync with an older woman hoping to braise his age with husky vocals and vintage guitar hooks ("You said you'd marry me/I was 23"). Elsewhere on this remarkable debut, his vocal bursts conjure Prince circa "Purple Rain" ("Loving You"), dying to move beyond cushy adult-pop. Heartfelt ballads like "Last Request" or "Rewind" will

invite comparisons to James Blunt, but Nutini's falsetto flights are more soulful and dynamic, less Starbucks-ready, though definitely latte-friendly. —SP

ART FUNKEL

Some Enchanted Evening

Producer: Richard Perry
Atco

Release Date: Jan. 30

This beautiful record may be the best of the new century's glut of second-generation visits to the Great American Songbook. Here, Artfunkel embraces 13 standards that are right up the 65-year-old singer's Tin Pan Alley. A few songs ("I Remember You," "You Stepped Out of a Dream" and "Quiet Night of Quiet Stars") have a distinct 1960s feel, while "Singin' in the Rain," "I'm Glad There Is You" would fit Johnny Mathis like a velvet glove. Producer Richard Perry very gently changes the muted pastel shades from track to track, deploying impeccably tasteful short solos from trumpet, sax and harmonica. When a song might be inherently sentimental ("Someone to Watch Over Me"), Artfunkel eases off with a little Chet Baker-style cool. Adding a playful doo-wop riff to "Let's Fall in Love," Artfunkel seems to be saying, "it's all music," and in this case, quite wonderful music. —WR

COUNTRY

TRACY LAWRENCE

For the Love
Producers: Tracy Lawrence, Julian King, Flip Anderson

Rocky Comfort Records

Release Date: Jan. 30

From the opening bars of "Find Out Who Your Friends Are" to the closing notes of, er, well, "Find Out Who Your Friends Are" (the album is book-ended by a song of the same name that features longtime pals Kenny Chesney and Tim McGraw), Lawrence's first release on his own label is as comfortable as an old shirt. That's not to say he's stuck in the past. His fine interpretation of songs like "Till I Was a Daddy Too" and "As Easy As Our Blessings" prove that, like his audience, Lawrence has grown just a little older and

a lot wiser. But the traditional themes are here too. The Lawrence-penned "Speed of Flight" deals with lost love, "Rock and a Soft Place" is about a cheating wife, and "Don't Hide Redneck" playfully chronicles those that aim to rise above their raisin. —KT

ROCK

SKINNY PUPPY

Mythmaker
Producers: Mark Walk, cEvin Key
SPV America

Release Date: Jan. 30

It is appropriate that "Mythmaker" radiates impending doom. Group member Oli ringing the death knell for relationships that did a number on his psyche. The band's twining guitars sound during "maginifist." Curiously, the air of a requiem is more distinct when you hear the watery piano intro of "haize" than the bombast that follows. Stuttering tracks like "da," seem constructed for worshipping instead of dancing, which relates to Ogie's lyrical exploration of control and its manipulative nature. (See also the chunky, abrupt "politikil.") Twittering among the album's machinations are singing birds ("haize") and gleefully active guitars. Magnificent, leaving you to appreciate how beautiful Skinny Puppy can be when it follows a more emotive, ambient trail. Those uninterested in those ruminations should fast-forward to pure industrial charges ("setiduz") and "ugli." —CLT

VARIOUS ARTISTS

Endless Highway: The Music of the Band

Producers: Stu Fine, Steve Vining
429 Records

Release Date: Jan. 30

My Morris Jacket so utterly conquers "It Makes No Difference," whipping it into an enrapturing, heart-leaping, sax-and-organ-laced epic, it kind of makes you feel sorry for the other 16 artists on this tribute to iconic rockers-rock innovator the Band. At its end, not even relative unknown Steve Reynolds' worthy will continue on page 44

REVIEWS

SINGLES

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on "Stage Fright," "Wide-Spread Panic's" skillet-hot revue of "Fever" or the Allman Brothers' smart, dignified cover of "One Night They Drove Old Dixie Down" are in the same league. It's maybe the only song on the disc that would impress the band itself. Featuring the likes of Death Cab for Cutie and Blues Traveler, Gomez and Rosanne Cash, "Endless Highway" is sadly mediocre otherwise, and bogged down by disappointingly safe covers like Lee Ann Womack's carbon copy of "The Weight" and Jack Johnson's listless "I Shall Be Releashed." —WO

DUSTIN KERSHNER
Please Come Home
Producers: Dustin Kershner,
Tapei Toranishi
Equal Vision
Release Date: Jan. 30

Beyond the high voltage and volume of Orange County, Calif., screams darling Thrice resides the shy, religious familyman Dustin Kershner, whose love for singer/songwriters like Ryan Adams and Cat Stevens has probably begun to rival that of the punk and hardcore on which Thrice was founded. On the eight-song "Please Come Home," that alter ego makes his second debut in rather startling fashion. For one, the disc sounds nothing like Thrice. Instead, songs like "Pistol," a sweet ode to Kershner's wife, step into the same stark territory as early David Gray. In fact, his voice often recalls Gray's, as songs touching on family, faith and society can sound more like an overcast day in Dublin than the sunbleached O.C. While maybe a little too influenced by Adams' "Heartbreaker" at times, "Please Come Home" is a pleasant surprise—one that suggests plenty of room to grow for the young artist. —WO

WORLD

SOWETO GOSPEL CHOIR
American Spirit
Producer: Robin Hogarth
Shanachie

Release Date: Jan. 30

In advance of a North American tour, the Soweto Gospel Choir unveils "American Spirit," with 19 dazzling tracks, sung in Zulu, Sotho or English. This choir is versatile: "Avulekile Amasango/One Love" begins with a very cool bit of township jive that segues effortlessly into the classic Bob Marley tune. There is a powerful live version of "U2's," one "disco" ball entrance to her "Hung Up" finale—the accompanying CD contains only 13 highlights of the show. —KC

LATIN

GIPSY KINGS
Pasajero
Producer: Philippe Eidel
Monesuch

Release Date: Jan. 23

After delivering "Roots," an acoustic album equally interested in nuance and depth as in commercial appeal, the Gipsy Kings return to their more mainstream pop formula on "Pasajero." The set has tinges from south of the border, including the cumbia beat and accordion of "Recuerdos a Zucarados," a version of the Cuban classic "Chan Chan" and Andean strains in "Carnavalito" and "Mira la Chica." There is also straight-ahead Gipsy Kings fare, like the title track and "Donde Esta Mi Amor," both essentially free-clashed fusions of flamenco with pop sensibility. Some of it comes off decidedly contrived, as if under obligation to provide a musical map of the continent, and the banality of the lyrics can undermine the musicianship. Still, the musicianship is unfalteringly there and the ensemble work is tight and perfectly balanced. —LC

ODD

MADONNA

The Confessions Tour
Producer: Sara Martin
Warner Bros.

Release Date: Jan. 30

This CD/DVD commemorating Madonna's record-breaking Confessions tour is slightly more than your average concert-on-video. It's a mix of heavy editing and zipper postproduction work, what could have been a static, filmed-for-TV concert has been transformed into a kinetic you-are-there experience. In addition to the concert, there is about 15 minutes worth of behind-the-scenes footage included. It's fun to see some of the choreographers put the dancers (and Madonna) through their paces, though we would have loved even more backstage action. Also featured is a trivial photo gallery—so minimalist and

brief, it seems like an afterthought. While the DVD includes the full concert—front-of-house's "Hung Up" ball entrance to her "Hung Up" finale—the accompanying CD contains only 13 highlights of the show. —KC

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



'NOW & THEN'

America's sweetheart duo has a new entry on the Billboard 200 at No. 32, its best rank on that chart since "View From the Ground" reached No. 1 in 1995. The band enlisted Ryan Adams to play "Late Show With David Letterman" on Jan. 18.

THRIVE AND SHINE

The Thrive label inks its first No. 1 on any Billboard chart as "I'm a Winner" by Gospelmusic.com's DJ Stash, Vicki, and Vic Latino—both at No. 1 on Top Electronic Albums and Top Independent Albums. It's the first time the label has topped the former since Dexor & Tie's "Fired Up! 2" in March 2005.



GATOR RAID

After a previous Coco Montoya at No. 2 on Top Blues Albums, and the Holmes Brothers, above, at No. 3, it's the Holmes' turn to top the chart. The label holds two of the top three runs in the chart's 10-year history. It's third time owning the top two debuts.



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

No. 1 Albums Need Not Happen in First Week

The ascent to No. 1 on The Billboard 200 by "American Idol" finalist Chris Daughtry signifies a few subtle chart feats, the kind that elicit more "hmm?" than "wow."



For example, "Daughtry" becomes the first No. 1 for an "Idol" contestant who was not among a season's top two finalists. Of course, with a certain Academy Award nominee for best supporting actress working on her solo album, this will likely not be the last.

The Daughtry band also owns the smallest lead by any No. 1 album since The Billboard 200 flipped to Nielsen SoundScan 16 years ago. With a gain of 29% (60,000 for the week), it edges the single-disc "Dreamgirls" soundtrack (up 9%) by less than 200 copies.

"Daughtry" and "Dreamgirls" share a bond, in that both rose to No. 1 with-

out starting at the top of the page, a rare sight in recent years but happening a little more often in the past 13 months. It's also the first time in nine years when consecutive No. 1s grew their way to the top slot.

In the June 20, 1998, issue, Master P's "MP Da Last Don" replaced the soundtrack to "City of Angels." In that case, the only reason "Last Don" debuted shoo No. 1 was the staggered shipping schedule the rapper favored in those days, having bowed at No. 112 in the prior chart on less than a full week of sales.

A more natural back-to-back happened earlier that same year, in 1997, when Celine Dion's "Let's Talk About Love" handed off to the huge soundtrack from "Titanic," the first of its 16 chart-topping weeks.

Dion has grown her way to No. 1 with three different albums, more than any other artist in the SoundScan era. "Let's Talk" rang the bell seven weeks after it bowed at No. 2. Her 1997 set, "Falling Into You," also began at No. 2, but did not reach the top step until its 28th chart week, while hits set "All the Way . . . A Decade of Song" grew to No. 1 in its second week.

The SoundScan year that saw the

most albums reach No. 1 without starting there was 1994, when nine did so. From 1999 to 2006, no more than two per year made that climb, but with "Daughtry" shadowing "Dreamgirls," four albums have done so in the past 14 months.

In the final week of 2005, Jamie Foxx's "Unpredictable" rose after starting at No. 2. Two months later, Disney Channel's "High School Musical" soundtrack shot to No. 1 in its seventh chart week.

Does the possibility that an album can top the chart in a frame other than its first mean labels might broaden their focus beyond opening-week sales? Maybe, just maybe.

NOT OVER? Fanfare surrounding the new season of ratings champ "American Idol" set the stage for Daughtry's first gain since Christmas week. NBC's "Today" has run so many "Idol" features lately one would think the talent search runs on that network, rather than Fox and a Circuit City sale deeply discounted "Idol"-related albums.

A good old-fashioned radio hit also fuels "Daughtry." Lead track "It's Not Over" is gaining at four formats, including 34-25 on Hot 100 Airplay.

IF: People associated with the "Dreamgirls" albums are quick to point out that if sales of the deluxe double-CD version were merged with the edition that topped the big chart the last two weeks, that title would be ruling The Billboard 200 for its fourth straight week, this issue with a tally of \$2,000.

Since the pair of "Dreamgirls" albums hit stores Dec. 5, they have moved a combined 767,000 copies.

Allowing for remakes, there is no restriction on how many tracks may be added to a deluxe package. But, in cases where a special edition adds more than six songs to an original album's selection, Billboard and Nielsen SoundScan track those versions separately. The "Deluxe Edition" of "Dreamgirls" carries 10 additional songs.

The policy was galvanized in 1992 when Atlantic Group released two different versions of AC/DC's "Live" as a two-disc set (subtitled "Special Collector's Edition") with 23 tracks, the other a single-CD highlights distillation with 14 songs.

Criteria dictating when sales of a special edition can be merged with those of the original are under frequent review. Those guidelines were last revised in September 2005.

CHART BEAT

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>>>The top four debuts on the Billboard 200 are by Diana Ross, Frank Sinatra, Al Green and America. Fred Bronson details check out calendar to see what's new this week. Click here for the full chart. For more details all the chart details about this quarter of new entries.

>>>There is also news of the 10th, 10th and 10th No. 1 for the "American Idol" franchise, and Fred looks at what could be the 10th, 10th and 10th No. 1 to go inside the Adult Contemporary chart.

>>>Plus, Fall Out Boy earns the highest rank of its short career on The Billboard Hot 100 with the highest-charting single of 2007. Jim Weidman celebrates the 20th anniversary of his Billboard chart debut with his first country hit.

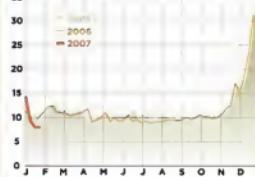
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	8,095,000	690,000	17,797,000
Last Week	6,099,000	891,000	17,938,000
Change	0.0%	-0.1%	-0.8%
The Week Last Year	9,487,000	534,000	11,650,000
Change	-14.7%	66.7%	52.8%

*Digital album sales are also counted within album sales

Weekly Album Sales (Million Units)



Year-To-Date

2006 2007 CHARGE

OVERALL UNIT SALES	2006	2007	CHARGE
Albums	30,300,000	25,611,000	+15.5%
Digital Tracks	35,004,000	5,725,000	63.6%
Single Singles	194,000	143,000	-26.3%
Total	65,506,000	33,007,000	26.7%
Albums w/TEA*	33,008,400	31,336,300	-7.3%

*Includes track equivalent album sales (TEA) with 10 track download equivalent to one album sale

DIGITAL TRACKS SALES

2006	2007
35.0 million	57.5 million

SALES BY ALBUM FORMAT

CD	28,552,000	22,706,000	-20.5%
Digital	1,602,000	2,821,000	76.3%
Cassette	95,000	29,000	-69.5%
Other	59,000	53,000	-10.2%

For week ending Jan. 21, 2007. Figures are rounded. Compiled from Nielsen SoundScan and provided by Nielsen SoundScan.

© Nielsen SoundScan

YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2006	2007	CHARGE
Current	17,929,000	14,839,000	-17.4%
Catalog	12,337,000	10,772,000	-12.7%
Deep Catalog	8,520,000	7,701,000	-9.6%

CURRENT ALBUM SALES

'06	'07
18.0 million	14.8 million

CATALOG ALBUM SALES

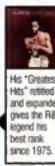
'06	'07
12.3 million	10.8 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay on the chart for more than 18 months are counted as catalog. Deep catalog is a subset of catalog for titles older than 18 months. Deep catalog is a subset of catalog for titles older than 18 months.

FEB
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2007

THE Billboard 200

ARTIST	SONG / TITLE	DEBUT WEEK	WEEKS	SALES	LAST WEEK	CHG.	ARTIST	SONG / TITLE	DEBUT WEEK	WEEKS	SALES	LAST WEEK	CHG.
1 DAUGHTRY	DAUGHTRY (MCA RECORDS / DREAMGIRL)	1	4	3	9	DAUGHTRY	DAUGHTRY	1	1	1	1	1	1
2 SOUNDTRACK	THE OLYMPIC GAMES 2004 (MCA / 18.8K)	1	1	7		Dreamgirls	JUMP IN	1	1	1	1	1	1
3 SOUNDTRACK	THE OLYMPIC GAMES 2004 (MCA / 18.8K)	5	1	1									
4 SANTA	CONNIE BAILEY RAE	32	33	31		Connie Bailey Rae		4	1	1	1	1	1
5 AKON	LOVE DON'Tcost A Thing (MCA / 18.6K)	2	2	10		Konvicted							
6 GUSTIN TIMBLAKE	LOVE DON'Tcost A Thing (MCA / 18.6K)	3	4	12		FuturSex / LoveSounds							
7 VARIOUS ARTISTS	THE OLYMPIC GAMES 2004 (MCA / 18.5K)	7	5	11		NOW 23							
8 NICKELBACK	ALL THIS RIGHT REASONS (MCA / 18.5K)	10	18	16		All This Right Reasons							
9 CARRIE UNDERWOOD	LOVE STORY (MCA / 18.5K)	15	18	15		Some Hearts							
10 BEYONCE	LOVE ON YOUR MIND (MCA / 18.5K)	6	11	10		B'Day							
11 SOUNDTRACK	NAH MURRAY (MCA / 18.5K)	11	6	10		Herman Morris							
12 NELLY FURTADO	LOOSE (MCA / 18.5K)	12	13	12		Loose							
13 RASCAL FLATTS	WE ARE THE JEWEL (MCA / 18.5K)	13	12	13		We Are The Jewel							
14 YOUNG JEEZY	THE INSPIRATION (MCA / 18.5K)	9	7	8		The Inspiration							
15 THE BEATLES	LET IT BE (MCA / 18.5K)	8	9	9		Love							
16 ROBIN THICKE	THE EVOLUTION OF ROBIN THICKE (MCA / 18.5K)	15	15	15		The Evolution Of Robin Thicke							
17 FERGIE	THE DUTCHESS (MCA / 18.5K)	24	14	16		The Dutchess							
18 CIARA	ONE DAY (MCA / 18.5K)	20	16	7		Ciara: The Evolution							
19 MARY J. BLIGE	REFLECTIONS (A RETROSPECTIVE) (MCA / 18.5K)	15	28	8		Reflections (A Retrospective)							
20 CARLY SIMON	LOVE IN THE AIR (MCA / 18.5K)	13	15	3		Irene White							
21 HINDER	EXTREME BEHAVIOR (MCA / 18.5K)	22	22	61		Extreme Behavior							
22 NAS	HIP HOP IS DEAD (MCA / 18.5K)	14	8	1		Hip Hop Is Dead							
23 THE FRAY	HOW TO SAVE A LIFE (MCA / 18.5K)	16	20	10		How To Save A Life							
24 GWEN STEFANI	THE SWEET ESCAPE (MCA / 18.5K)	21	17	7		The Sweet Escape							
25 VARIOUS ARTISTS	EMINEM PRESENTS: THE RE-UP (MCA / 18.5K)	22	12	2		Eminem Presents: The Re-Up							
26 MY CHEMICAL ROMANCE	THE BLACK PARADE (MCA / 18.5K)	26	23	13		The Black Parade							
27 ORINION	21 (MCA / 18.5K)	27	10	4		21							
28 SNOOP DOGG	THE BLUE CARPET TREATMENT (MCA / 18.5K)	30	26	8		The Blue Carpet Treatment							
29 JAY-Z	KING COME (MCA / 18.5K)	29	29	5		King Come							
30 KEITH URBAN	LOVE, PAIN & THE WHOLE CRAZY THING (MCA / 18.5K)	30	20	11		Love, Pain & The Whole Crazy Thing							
31 JOHN MAYER	CONTINUUM (MCA / 18.5K)	31	27	10		Continuum							
32 DIANA ROSS	I LOVE YOU (MCA / 18.5K)	32	1	1		I Love You							
33 RODNEY ATKINS	IF YOU'RE GOING THROUGH HELL (MCA / 18.5K)	37	37	38		If You're Going Through Hell							
34 PAGE BETTER	BEGIN TO HOPE (MCA / 18.5K)	70	82	11		Begin To Hope							
35 FRANK SINATRA	ROMANCE: SONGS FROM THE HEART (MCA / 18.5K)	34	29	19		The Open Door							
36 IL DIVO	SIEMPRE (MCA / 18.5K)	36	42	42		Siempre							
37 SOUNDTRACK	THE MUSICAL CHILD PEPPERS (MCA / 18.5K)	47	51	7		Spectrum							
38 BRAID BRADLEY	TIME WELL WASTED (MCA / 18.5K)	39	52	79		Time Well Wasted							
39 SOUNDTRACK	HIGH SCHOOL MUSICAL (MCA / 18.5K)	44	48	84		High School Musical							
40 TAYLOR SWIFT	TEYTOR SWIFT (MCA / 18.5K)	45	63	84		Teytor Swift							
41 JOSH GROBAN	AWEKIN (MCA / 18.5K)	33	31	31		Awek in							
42 JOHN LEGEND	ONCE AGAIN (MCA / 18.5K)	42	37	13		Once Again							
43 SEONDA TO MARS	A BEAUTIFUL LIFE (MCA / 18.5K)	40	36	36		A Beautiful Life							
44 AL GREEN	THE DEFINITIVE GREATEST HITS (MCA / 18.5K)	45	35	13		The Definitive Greatest Hits							
45 BIRDMAN & LIL WAYNE	U210: SINGLES (MCA / 18.5K)	45	35	32		U210: Singles							
46 SUGARLAND	ENJOY THE RIDE (MCA / 18.5K)	45	35	11		Like Father, Like Son							
47 TAYLOR HICKS	TAYLOR HICKS (MCA / 18.5K)	50	53	47		Enjoy The Ride							



ARTIST	SONG / TITLE	DEBUT WEEK	WEEKS	SALES	LAST WEEK	CHG.	ARTIST	SONG / TITLE	DEBUT WEEK	WEEKS	SALES	LAST WEEK	CHG.
52 KELLIE PICKLER	IT'S A SMALL WORLD (BETTY BAKER MARKETING GROUP / 18.5K)	63	83	1			53	1	1	1	1	1	1
53 AMERICA	HERE & NOW (BETTY BAKER MARKETING GROUP / 18.5K)	64	65	1			54	1	1	1	1	1	1
54 JOSH TURNER	YOUR MAN (BETTY BAKER MARKETING GROUP / 18.5K)	51	54	1			55	1	1	1	1	1	1
55 TYRESE (AKA BLACK-TY)	ALTER EGO (BETTY BAKER MARKETING GROUP / 18.5K)	52	34	1			56	1	1	1	1	1	1
56 BOW WOW	THE PRICE OF FAME (BETTY BAKER MARKETING GROUP / 18.5K)	51	54	1			57	1	1	1	1	1	1
57 THE ALL AMERICAN REJECTS	MOVE ALONG (BETTY BAKER MARKETING GROUP / 18.5K)	51	54	1			58	1	1	1	1	1	1
58 LUDACRIS	BACK TO BASICS (BETTY BAKER MARKETING GROUP / 18.5K)	51	57	1			59	1	1	1	1	1	1
59 CHRISTINA AGUILERA	BACK TO BASICS (BETTY BAKER MARKETING GROUP / 18.5K)	49	43	1			60	1	1	1	1	1	1
60 K.T. TUNSTALL	BACK TO BASICS (BETTY BAKER MARKETING GROUP / 18.5K)	71	65	1			61	1	1	1	1	1	1
61 INCUBUS	LIGHT GRENADES (BETTY BAKER MARKETING GROUP / 18.5K)	36	36	1			62	1	1	1	1	1	1
62 THE GAME	DOCTOR'S ADVOCATE (BETTY BAKER MARKETING GROUP / 18.5K)	44	44	1			63	1	1	1	1	1	1
63 SOUTHERN GOURMET	BROKEN BRIDGES (BETTY BAKER MARKETING GROUP / 18.5K)	121	123	1			64	1	1	1	1	1	1
64 SNOW PATROL	EYES TO THE TELESCOPE (BETTY BAKER MARKETING GROUP / 18.5K)	50	46	1			65	1	1	1	1	1	1
65 THREE DAYS GRACE	ONE-X (BETTY BAKER MARKETING GROUP / 18.5K)	63	68	1			66	1	1	1	1	1	1
66 TRICK DADDY	BACK THRU DEMAND (BETTY BAKER MARKETING GROUP / 18.5K)	60	62	1			67	1	1	1	1	1	1
67 FANTASIA	FANTASIA (BETTY BAKER MARKETING GROUP / 18.5K)	66	66	1			68	1	1	1	1	1	1
68 TONY BELLAR	DUETS: AN AMERICAN CLASSIC (BETTY BAKER MARKETING GROUP / 18.5K)	57	59	1			69	1	1	1	1	1	1
69 THE PUSSYCAT DOLLS	PCD (BETTY BAKER MARKETING GROUP / 18.5K)	61	56	1			70	1	1	1	1	1	1
70 VANESSA HUDGENS	V (BETTY BAKER MARKETING GROUP / 18.5K)	95	94	1			71	1	1	1	1	1	1
71 THE RED JETTISON APPARATUS	DON'T YOU TAKE IT (BETTY BAKER MARKETING GROUP / 18.5K)	72	64	1			72	1	1	1	1	1	1
72 DAMEN RICE	DAMEN RICE (BETTY BAKER MARKETING GROUP / 18.5K)	56	58	1			73	1	1	1	1	1	1
73 SOUNDTRACK	TYLER PERRY'S DADDY'S LITTLE GIRLS (BETTY BAKER MARKETING GROUP / 18.5K)	71	70	1			74	1	1	1	1	1	1
74 SOUNDTRACK	THE CLEASHTH GIRLS (BETTY BAKER MARKETING GROUP / 18.5K)	64	61	1			75	1	1	1	1	1	1
75 THE KILLERS	SAME TIME, SAME PLACE (BETTY BAKER MARKETING GROUP / 18.5K)	62	62	1			76	1	1	1	1	1	1
76 J.J. CALVO & JONATHON CAPTION	THE ROAD TO ESCONDIDO (BETTY BAKER MARKETING GROUP / 18.5K)	65	69	1			77	1	1	1	1	1	1
77 BLUE OCTOBER	FOLLED (BETTY BAKER MARKETING GROUP / 18.5K)	70	67	1			78	1	1	1	1	1	1
79 ANDREA BOCELLI	UNDER THE DESERT SKY (BETTY BAKER MARKETING GROUP / 18.5K)	67	68	1			79	1	1	1	1	1	1
80 RBD	REBELS (BETTY BAKER MARKETING GROUP / 18.5K)	67	50	1			80	1	1	1	1	1	1
81 YO-YO MA	APPASSIONATA: CELTIC FOLK (BETTY BAKER MARKETING GROUP / 18.5K)	70	69	1			81	1	1	1	1	1	1
82 THE CROWNE WIFE	APPASSIONATO: CELTIC FOLK (BETTY BAKER MARKETING GROUP / 18.5K)	70	69	1			83	1	1	1	1	1	1
83 SINGING FOR CIVIL RIGHTS	THE CROWNED WIFE (BETTY BAKER MARKETING GROUP / 18.5K)	70	69	1			84	1	1	1	1	1	1
84 RBD	GREATEST HITS VOL. 2: REFLECTIONS (BETTY BAKER MARKETING GROUP / 18.5K)	63	74	1			85	1	1	1	1	1	1
85 BOB SEGER	GREATEST HITS VOL. 1: REFLECTIONS (BETTY BAKER MARKETING GROUP / 18.5K)	73	74	1			86	1	1	1	1	1	1
86 GEORGE STRAIT	AS CRUEL AS SCHOOL CHILDREN (BETTY BAKER MARKETING GROUP / 18.5K)	73	74	1			87	1	1	1	1	1	1
87 JAMES BLUNT	BACK TO BEDTIME (BETTY BAKER MARKETING GROUP / 18.5K)	70	68	1			88	1	1	1	1	1	1
88 SOUNDTRACK	CARS (BETTY BAKER MARKETING GROUP / 18.5K)	78	78	1			89	1	1	1	1	1	1
89 VARIOUS ARTISTS	WOW HITS 2007 (BETTY BAKER MARKETING GROUP / 18.5K)	80	76	1			90	1	1	1	1	1	1
90 CELTIC WOMAN	CELTIC WOMAN (BETTY BAKER MARKETING GROUP / 18.5K)	80	76	1			91	1	1	1	1	1	1
91 STONE SOUR	COMA (BETTY BAKER MARKETING GROUP / 18.5K)	82	82	1			92	1	1	1	1	1	1
92 CHRIS BROWN	CROWNED (BETTY BAKER MARKETING GROUP / 18.5K)	89	87	1			93	1	1	1	1	1	1
93 LIL CILIAH	BRED 2 DIE - BORN 2 LIVE (BETTY BAKER MARKETING GROUP / 18.5K)	85	87	1			94	1	1	1	1	1	1
94 MARY J. BLIGE	HAPPY FEEL (BETTY BAKER MARKETING GROUP / 18.5K)	147	147	1			95	1	1	1	1	1	1
95 HEATLETTE AUGUSTA GRADUATE	THE BREAKTHROUGH (BETTY BAKER MARKETING GROUP / 18.5K)	147	134	1			96	1	1	1	1	1	1
96 BROOKS & DUNN	HILBITY DELUXE (BETTY BAKER MARKETING GROUP / 18.5K)	147	132	1			97	1	1	1	1	1	1
97 THE WRECKERS	STAND GONE (BETTY BAKER MARKETING GROUP / 18.5K)	101	104	1			98	1	1	1	1	1	1
98 2PAC	PAC'S LIFE (BETTY BAKER MARKETING GROUP / 18.5K)	100	95	1			99	1	1	1	1	1	1
100 JOHNNY CASH	THE LEGEND OF JOHNNY CASH (BETTY BAKER MARKETING GROUP / 18.5K)	100	101	1			101	1	1	1	1	1	1



THE Billboard 200

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WEEK	WEEK	ARTIST	SONG	ALBUM	Label	RELEASER	Chart
101	NEW	DJ SKRIBBLE	YI LATINO	Thrive	Mod3	ARTIST & BAND; DISTRIBUTING LABEL (PRIC)	1
102	89	JIM JONES	Hustler's P.O.M.E. (Product Of My Environment)				2
103	114	MICHAEL BUBLE	It's Time				3
104	115	HELLOGOODBYE	Zombies! Aliens! Vampires! Dinosaurs!				4
105	104	TRACE ATKINS	Dangerous Man				5
106	95	IL DIVO	Il Divo				6
107	102	DIDDY	Press Play				7
108	88	PANIC! AT THE DISCO	A Fever You Can't Sweat Out				8
109	106	JASON ALDEAN	Jesus Doesn't Wear Jeans				9
110	120	YANKEE DODGERS	Crunk Hits Vol. 3				10
111	93	ALAN JACKSON	Precious Memories				11
112	87	JOJO	The High Road				12
113	77	MOS DEF	Tru3 Magic				13
114	103	SONGTRACK	Step Up				14
115	117	BRIAN MCKNIGHT	Ten				15
116	121	ROD STEWART	Still The Same... Great Rock Classics Of Our Time				16
117	108	KILLSWITCH ENGAGE	Decemberunderground				17
118	106	GRANTHAMS	As Daylight Dies				18
119	110	GNARLS BARKLEY	St. Elsewhere				19
120	95	BLIND FAITH	Modern Times				20
121	118	LITTLE BIG TOWN	The Road To Here				21
122	124	DIERSK BENTLEY	Long Trip Alone				22
123	124	SONGTRACK	Grey's Anatomy: Volume 2				23
124	105	WEIRD AL YANKOVIC	Straight Out Lynwood				24
125	131	PAULA DEANDA	Paula DeAnda				25
126	123	FOOT	10,000 Days				26
127	111	VINCE GILL	These Days				27
128	142	KENNY G	I'm In The Mood For Love... The Most Romantic Melodies Of All Time				28
129	122	JOHNSON JEWELRY	15				29
130	125	DAN COOK	Retaliation				30
131	130	BREAKING BENJAMIN	Phobia				31
132	170	BARBERSHOP	The Greatest Songs Of The Century				32
133	153	DON OMAR	King Of Kings				33
134	127	AVVENTURA	K.O.B.: Live				34
135	193	MAT KEARNEY	Nothing Left To Lose				35
136	90	SHINY TOY GUNS	We Are Pilots				36
137	129	FLYLEAF	Flyleaf				37
138	126	ALAN JACKSON	Like Red On A Rose				38
139	145	JIBBS	Jibbs Feels Jibbs				39
140	140	SHANE MCNAUL	Like A Rock				40
141	116	DIRTY CHICKS	Taking The Long Way				41
142	135	BECK	The Information				42
143	92	ELVIS PRESLEY	The Essential Elvis Presley				43
144	134	TV ON THE RADIO	Return To Cookie Mountain				44
145	112	YANKEE DODGERS	Three Wooden Crosses				45
146	143	YANKEE DODGERS	Unapreciated				46
147	137	LOREENAK MCKENNITT	An Ancient Music				47
148	144	A.R. QUINTANILLA PRESENTS KUMBIA ALL STARZ	From Kumbia Kings To Kumbia All Starz				48
149	139	SONGTRACK	The Last Kiss				49
150	185	CHRIS TOMLIN	Sea The Morning				50
151	186	CHRIS TOMLIN	Sea The Morning				51

WEEK	WEEK	ARTIST	SONG	ALBUM	Label	RELEASER	Chart
152	154	KEV MCNEIL	THE MALLARD	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	1
153	155	MOBB WALLACE	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	2
154	156	KELLE PICARD	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	3
155	157	MYLIA	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	4
156	158	MYLIA	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	5
157	159	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	6
158	160	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	7
159	161	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	8
160	162	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	9
161	163	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	10
162	164	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	11
163	165	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	12
164	166	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	13
165	167	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	14
166	168	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	15
167	169	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	16
168	170	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	17
169	171	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	18
170	172	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	19
171	173	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	20
172	174	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	21
173	175	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	22
174	176	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	23
175	177	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	24
176	178	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	25
177	179	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	26
178	180	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	27
179	181	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	28
180	182	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	29
181	183	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	30
182	184	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	31
183	185	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	32
184	186	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	33
185	187	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	34
186	188	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	35
187	189	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	36
188	190	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	37
189	191	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	38
190	192	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	39
191	193	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	40
192	194	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	41
193	195	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	42
194	196	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	43
195	197	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	44
196	198	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	45
197	199	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	46
198	200	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	47
199	201	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	48
200	202	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	49
201	203	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	50
202	204	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	51
203	205	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	52
204	206	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	53
205	207	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	54
206	208	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	55
207	209	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	56
208	210	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	57
209	211	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	58
210	212	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	59
211	213	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	60
212	214	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	61
213	215	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	62
214	216	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	63
215	217	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	64
216	218	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	65
217	219	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	66
218	220	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	67
219	221	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	68
220	222	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	69
221	223	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	70
222	224	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	71
223	225	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	72
224	226	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	73
225	227	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	74
226	228	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	75
227	229	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	76
228	230	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	77
229	231	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	78
230	232	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	79
231	233	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	80
232	234	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	81
233	235	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	82
234	236	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	83
235	237	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	84
236	238	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	85
237	239	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	86
238	240	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	87
239	241	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	88
240	242	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	89
241	243	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	90
242	244	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	91
243	245	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	92
244	246	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	93
245	247	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	94
246	248	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	95
247	249	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	96
248	250	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	97
249	251	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	98
250	252	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	99
251	253	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	100
252	254	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	101
253	255	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	102
254	256	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	103
255	257	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	104
256	258	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	105
257	259	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	106
258	260	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	107
259	261	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	108
260	262	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	109
261	263	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	110
262	264	TRAVIS PRESTON	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	KEV MCNEIL	11

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HOT 100 Billboard

THE BILLBOARD HOT 100

WEEK	SONG	ARTIST	CHART	PEAK	WEEKS	TITLE	ARTIST	CHART	PEAK
1	1	14							
2	2	1							
3	3	1							
4	4	5							
5	5	1							
6	6	1							
7	7	1							
8	8	1							
9	9	1							
10	10	1							
11	11	1							
12	12	1							
13	13	1							
14	14	1							
15	15	1							
16	16	1							
17	17	31							
18	18	1							
19	19	1							
20	20	1							
21	21	1							
22	22	1							
23	23	1							
24	24	1							
25	25	1							
26	26	1							
27	27	1							
28	28	1							
29	29	1							
30	30	1							
31	31	1							
32	32	1							
33	33	1							
34	34	1							
35	35	1							
36	36	1							
37	37	1							
38	38	1							
39	39	1							
40	40	1							
41	41	1							
42	42	1							
43	43	1							
44	44	1							
45	45	1							
46	46	1							
47	47	1							
48	48	1							
49	49	1							
50	50	1							
51	51	47							
52	52	51							
53	53	64							
54	54	81							
55	55	87							
56	56	90							
57	57	94							
58	58	95							
59	59	96							
60	60	97							
61	61	98							
62	62	99							
63	63	100							
64	64	101							
65	65	102							
66	66	103							
67	67	104							
68	68	105							
69	69	106							
70	70	107							
71	71	108							
72	72	109							
73	73	110							
74	74	111							
75	75	112							
76	76	113							
77	77	114							
78	78	115							
79	79	116							
80	80	117							
81	81	118							
82	82	119							
83	83	120							
84	84	121							
85	85	122							
86	86	123							
87	87	124							
88	88	125							
89	89	126							
90	90	127							
91	91	128							
92	92	129							
93	93	130							
94	94	131							
95	95	132							
96	96	133							
97	97	134							
98	98	135							
99	99	136							
100	100	137							

BETWEEN THE BULLETS: www.billboard.com

FALL OUT BOY'S 'RACE' STARTS FAST

Fall Out Boy's "This Ain't a Scene, It's an Arms Race" moves 162,000 downloads three weeks before the band's new album reaches retail. It is the largest opening-week tally for a group since Nielsen SoundScan began tracking digital sales in 2003. "Race" cops the Hot Shot Debut at No. 2 on The Bill- board Hot 100, the highest bow for a band since radio-only titles joined the chart in December 1996. The last group to start as well or better: Avenged Sevenfold's "I Don't Want to Miss a Thing," which bowed at No. 1 under the Hot 100's previous rules in the Sept. 5, 1998, issue. —Silvio Petruccoli

Billboard HOT 100

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HOT 100 AIRPLAY

THE WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION / LABEL
1	1	14	IRREPLACEABLE BTS (HOT 100 AIRPLAY)
2	2	18	I WANNA LOVE YOU BTS (HOT 100 AIRPLAY)
3	4	17	YOU BTS (HOT 100 AIRPLAY)
4	5	16	PRIDE COLDPLAY (HOT 100)
5	9	19	RUMBLE LOVE COLDPLAY (HOT 100)
6	3	20	MY LOVE COLDPLAY (HOT 100)
7	7	17	WE FLY HIGH JIN (HOT 100)
8	12	8	SAY IT RIGHT JIN (HOT 100)
9	6	9	SHORTIE LIKE MINE HOT 100 (COLLECT)
10	8	10	SHOUT HOT 100 (COLLECT)
11	18	18	ICE BOX HOT 100 (COLLECT)
12	11	11	HOW TO SAVE A LIFE THE ROLLING STONES
13	7	13	WANTS AROUND, COMES AROUND JETHRO TULL (HOT 100)
14	10	15	FERGALICIOUS FERGIE (HOT 100)
15	19	19	WALK IT OUT LIL' KIM (HOT 100)
16	20	20	BREAK IT OFF LIL' KIM (HOT 100)
17	14	12	THAT'S THAT SHAWN FEAR & SELPH (INTERSCOPE)
18	17	16	WAN AWA (MEMBER ME) SHAWN FEAR (HOT 100)
19	19	18	MAKE IT RAIN SHAWN FEAR (HOT 100)
20	24	7	ON THE HOTLINE SHAWN FEAR (INTERSCOPE)
21	21	26	PAR AWAY SHAWN FEAR (INTERSCOPE)
22	22	21	WAITING ON THE WORLD TO CHANGE JOHN LEGERS (HOT 100)
23	9	23	CROWN BROWN FEAR (HOT 100)
24	19	29	LIPS OF AN ANGEL SHAWN FEAR (HOT 100)
25	24	24	IT'S NOT OVER SHAWN FEAR (HOT 100)

Information: All songs are in standard key. All chart positions are electronically updated 24 hours a day, 7 days a week. This data is used to compile the Billboard Hot 100.

ADULT TOP 40

THE WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION / LABEL
1	2	8	WITHOUT U HEARTLESS (HOT 100)
2	25	23	CHASING CARS EVANESCENCE (HOT 100)
3	26	11	WATCHING YOU BON JOVI (HOT 100)
4	28	10	THROW SOME D'S BON JOVI (HOT 100)
5	32	13	COME NATURAL GEORGE STRAIT (HOT 100)
6	31	11	WELCOME TO THE BLACK PARADE MY CHEMICAL ROMANCE (HOT 100)
7	37	10	IT ENDS TO NIGHT THE ALL AMERICAN REJECTS (INTERSCOPE)
8	28	14	SHE'S EVERYTHING LADY GAGA (HOT 100)
9	24	26	MONEY MAKER LUDACRIS FEAT. PHARRELL (HOT 100)
10	34	2	LET ME GO LUDACRIS FEAT. PHARRELL (HOT 100)
11	29	15	HURT LUDWIG VAN BEETHOVEN (HOT 100)
12	45	5	THE SWEET ESCAPE LUDWIG VAN BEETHOVEN (HOT 100)
13	39	12	SOLO SKY LUDWIG VAN BEETHOVEN (HOT 100)
14	41	14	WHAT HURTS THE MOST LUDWIG VAN BEETHOVEN (HOT 100)
15	33	11	I LUV IT LUDWIG VAN BEETHOVEN (HOT 100)
16	41	20	BEFORE HE CHEATS LUDWIG VAN BEETHOVEN (HOT 100)
17	42	18	MY WISH LUDWIG VAN BEETHOVEN (HOT 100)
18	32	8	WANT AGAIN (HOT 100)
19	50	5	STUPID BOY LUDWIG VAN BEETHOVEN (HOT 100)
20	34	29	SEXYBACK JAY-Z FEAT. TIMBALAND (HOT 100)
21	47	7	TOO BAD LUDWIG VAN BEETHOVEN (HOT 100)
22	47	20	TAKE ME AS I AM LUDWIG VAN BEETHOVEN (HOT 100)
23	48	13	THROUGH GLASS LUDWIG VAN BEETHOVEN (HOT 100)
24	46	14	TIM McGRAW LUDWIG VAN BEETHOVEN (HOT 100)
25	53	8	MY DMH LUDWIG VAN BEETHOVEN (HOT 100)

ADULT CONTEMPORARY

THE WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION / LABEL
1	39	1	WHAT HURTS THE MOST MARINA (HOT 100)
2	47	2	UNWRITTEN MARINA (HOT 100)
3	2	3	LOVE IS A BEAUTIFUL THING (HOT 100)
4	4	4	THE RIDDLE THE FIFTH (HOT 100)
5	29	5	WHAT THE WORLD TO CHANGE JOHN MAYER (HOT 100)
6	8	6	STREET CORNER SYMPHONY JOHN MAYER (HOT 100)
7	23	7	SUDDENLY I SEE JOHN MAYER (HOT 100)
8	26	8	NOTHING LEFT TO LOSE JOHN MAYER (HOT 100)
9	10	9	LET LOVE IN JOHN MAYER (HOT 100)
10	13	10	LOVE OVER (HOT 100)
11	11	11	PUT YOUR RECORD ON JOHN MAYER (HOT 100)
12	12	12	CRASHER JOHN MAYER (HOT 100)
13	14	13	YOU ARE LOVED (DON'T GIVE UP) JOHN MAYER (HOT 100)
14	14	14	TRY TO SAVE A LIFE JOHN MAYER (HOT 100)
15	13	15	FARE AWAY JOHN MAYER (HOT 100)
16	11	16	CHRISTINA AGUILERA (HOT 100)
17	17	17	STREETCORNER SYMPHONY JOHN MAYER (HOT 100)
18	29	18	WAIT FOR ME JOHN MAYER (HOT 100)
19	3	19	THE BRIDGE JOHN MAYER (HOT 100)
20	22	20	TOO LITTLE TOO LATE JOHN MAYER (HOT 100)
21	21	21	SUDDENLY I SEE JOHN MAYER (HOT 100)
22	23	22	WHAT'S UP ANG JOHN MAYER (HOT 100)
23	22	23	TOO LITTLE TOO LATE JOHN MAYER (HOT 100)
24	24	24	NOTHING LEFT TO LOSE JOHN MAYER (HOT 100)
25	23	25	HIPS DON'T LIE JOHN MAYER (HOT 100)
26	1	1	CHANGE JOHN MAYER (HOT 100)

HOT DIGITAL SONGS

THE WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION / LABEL
1	1	14	IRREPLACEABLE BTS (HOT 100 AIRPLAY)
2	3	18	SAY IT RIGHT BTS (HOT 100 AIRPLAY)
3	1	17	IRREPLACEABLE BTS (HOT 100)
4	10	16	PRIDE COLDPLAY (HOT 100)
5	7	19	WAN AWA (MEMBER ME) SHAWN FEAR (HOT 100)
6	2	20	MAKE IT RAIN SHAWN FEAR (HOT 100)
7	6	21	WANTS AROUND, COMES AROUND JETHRO TULL (HOT 100)
8	9	22	WELCOME TO THE BLACK PARADE MY CHEMICAL ROMANCE (HOT 100)
9	13	23	WE FLY HIGH JIN (HOT 100)
10	5	24	SHORTIE LIKE MINE HOT 100 (COLLECT)
11	10	25	SHOUT HOT 100 (COLLECT)
12	19	26	ICE BOX HOT 100 (COLLECT)
13	17	27	HOW TO SAVE A LIFE THE ROLLING STONES
14	19	28	THAT'S THAT SHAWN FEAR & SELPH (INTERSCOPE)
15	11	29	WAN AWA (MEMBER ME) SHAWN FEAR (HOT 100)
16	19	30	MAKE IT RAIN SHAWN FEAR (HOT 100)
17	24	31	ON THE HOTLINE SHAWN FEAR (INTERSCOPE)
18	21	32	PAR AWAY SHAWN FEAR (INTERSCOPE)
19	22	33	WAITING ON THE WORLD TO CHANGE JOHN LEGERS (HOT 100)
20	23	34	CROWN BROWN FEAR (HOT 100)
21	21	35	LIPS OF AN ANGEL SHAWN FEAR (HOT 100)
22	20	36	IT'S NOT OVER SHAWN FEAR (HOT 100)
23	25	37	MAKE IT RAIN SHAWN FEAR (HOT 100)
24	23	38	HERE (IN YOUR ARMS) SHAWN FEAR (HOT 100)
25	10	39	WALK IT OUT SHAWN FEAR (HOT 100)
26	24	40	BOSTON SHAWN FEAR (HOT 100)
27	25	41	WANTS AROUND, COMES AROUND JETHRO TULL (HOT 100)
28	26	42	WALK IT OUT SHAWN FEAR (HOT 100)
29	27	43	WANT (I DON'T WANT) SHAWN FEAR (HOT 100)
30	28	44	WALK IT OUT SHAWN FEAR (HOT 100)
31	29	45	WANT (I DON'T WANT) SHAWN FEAR (HOT 100)
32	30	46	WANT (I DON'T WANT) SHAWN FEAR (HOT 100)
33	31	47	WANT (I DON'T WANT) SHAWN FEAR (HOT 100)
34	32	48	WANT (I DON'T WANT) SHAWN FEAR (HOT 100)
35	33	49	WANT (I DON'T WANT) SHAWN FEAR (HOT 100)
36	34	50	WANT (I DON'T WANT) SHAWN FEAR (HOT 100)

Data for week of FEBRUARY 3, 2007 | For chart reprints call 646.594.4633

Go to www.billboard.biz for complete chart data | 49

FEB
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2007

POP Billboard

POP 100

WEEK	WEEK	TITLE	ARTIST/PERFORMER / PROMOTION LABEL
1	86	5	1 THIS AINT A SCENE, IT'S AN ARMS RACE FALL OUT BOY FEAT. MY KAHN (ISLAND/SONY)

2 14 IRREPLACEABLE

3 15 SAY IT RIGHT

4 12 NELLY FEAT. JAY-Z, EMINEM

5 2, 18 FERGALICIOUS

6 14 IT'S NOT OVER

7 6, 18 SAY IT THAT

8 5 WHAT GOES AROUND, COMES AROUND

9 4 HOW TO SAVE A LIFE

10 8 WELCOME TO THE BLACK PARADE

11 10 IT ENDS TONIGHT

12 18 IT'S A SCENE, AND I REMEMBER ME

13 21 MY LOVE

14 20 THE SWEET ESCAPE

15 13 WILLY HIGH

16 11 LIPS OF AN ANGEL

17 1 CUSH IT TO THE LIMIT

18 16 SHORTIE LIKE MIKE

19 26 WAITING ON THE WORLD TO CHANGE

20 19 JOHN MAYER (ATLANTIC)

21 5 LIKES FOR HARRY (BLUES CONTEST / JAZZ)

22 17 KEEP HOLDING ON

23 19 SEXBACK

24 20 SUDDENLY I SEE

25 18 FAR AWAY

26 19 HERE (IN YOUR ARMS)

27 12 BREAK IT OFF

28 16 WAIT A MINUTE

29 20 THE PUFFIN ROLL FEAT. TAYLOR SWIFT (ATLANTIC)

30 16 HURT

31 18 BOSTON (ATLANTIC)

32 12 MAKE IT RAIN

33 17 LITTLE TOO LATE

34 18 SNOW (HEY OH)

35 19 ICE BOX

36 20 CUTE (HOT CHOCOLATE)

37 13 WIND IT UP

38 17 IF EVERYONE CARED

39 24 THROUGH GLASS

40 21 CALL ME WHEN YOU SOBER

41 31 SUPER CHOKEHOLD

42 14 TELL ME

43 15 CHRISTINA AGUILERA (DEBUT RELATIVES)

44 25 FACE DOWN

45 24 GO GOURDE

46 15 JUMP TO THE RHYTHM

47 9 INT'L THE OCEAN

48 12 GLAMOROUS

49 40 WHITE A NERDY

50 35 FIDELITY

WEEK	WEEK	TITLE	ARTIST/PERFORMER / PROMOTION LABEL
1	91	5	21 LONDON BRIDGE ZEN (I'M A LAMP INTERSCOPERS)

2 48 18 ROCKSTAR

3 53 22 MANEATER

4 51 17 CRIME (ATLANTIC)

5 45 20 TIM McGRAW

6 64 16 LISTEN (ATLANTIC)

7 46 11 I TALK JEALOUS (CORPORATE THUGZ OF JAH/WEED)

8 57 15 GET UP

9 44 22 SHOW STOPPER (LAPACE/JIVE/ZOMBIA)

10 50 13 THAT'S THAT

11 48 14 MONEY IN THE BANK (TAYLOR SWIFT/ZONGBLUE/INTERSCOPE)

12 58 17 PAXA FEARIN (THE JET AKA/INTERSCOPE)

13 21 15 LOVE (ATLANTIC)

14 20 7 THE SWEET ESCAPE (TAYLOR SWIFT/INTERSCOPE)

15 13 10 LIPSTICK (ATLANTIC)

16 11 19 LIPS OF AN ANGEL (BRENT/INTERSCOPE)

17 1 1 CUSH IT TO THE LIMIT (CORN FLU/JAZZ)

18 16 15 SHORTIE LIKE MIKE (CHRISTIAN AUSTIN/INTERSCOPE)

19 26 17 WAITING ON THE WORLD TO CHANGE (JOHN MAYER/ATLANTIC)

20 5 18 LIKES FOR HARRY (BLUES CONTEST / JAZZ)

21 17 5 KEEP HOLDING ON (TAYLOR SWIFT/INTERSCOPE)

22 19 19 SEXBACK (TAYLOR SWIFT/INTERSCOPE)

23 20 20 SUDDENLY I SEE (TAYLOR SWIFT/INTERSCOPE)

24 18 16 FAR AWAY (TAYLOR SWIFT/INTERSCOPE)

25 19 17 HERE (IN YOUR ARMS) (TAYLOR SWIFT/INTERSCOPE)

26 12 19 BREAK IT OFF (TAYLOR SWIFT/INTERSCOPE)

27 16 21 WAIT A MINUTE (TAYLOR SWIFT/INTERSCOPE)

28 20 20 THE PUFFIN ROLL FEAT. TAYLOR SWIFT (ATLANTIC)

29 16 18 HURT (TAYLOR SWIFT/INTERSCOPE)

30 18 19 BOSTON (ATLANTIC)

31 12 17 MAKE IT RAIN (TAYLOR SWIFT/INTERSCOPE)

32 17 17 LITTLE TOO LATE (TAYLOR SWIFT/INTERSCOPE)

33 18 19 SNOW (HEY OH) (TAYLOR SWIFT/INTERSCOPE)

34 19 20 ICE BOX (TAYLOR SWIFT/INTERSCOPE)

35 20 19 CUTE (HOT CHOCOLATE)

36 13 13 WIND IT UP (TAYLOR SWIFT/INTERSCOPE)

37 17 17 IF EVERYONE CARED (TAYLOR SWIFT/INTERSCOPE)

38 17 17 THROUGH GLASS (TAYLOR SWIFT/INTERSCOPE)

39 21 17 CALL ME WHEN YOU SOBER (TAYLOR SWIFT/INTERSCOPE)

40 14 19 SUPER CHOKEHOLD (TAYLOR SWIFT/INTERSCOPE)

41 14 17 TELL ME (TAYLOR SWIFT/INTERSCOPE)

42 15 17 CHRISTINA AGUILERA (DEBUT RELATIVES)

43 15 17 FACE DOWN (TAYLOR SWIFT/INTERSCOPE)

44 24 16 GO GOURDE (TAYLOR SWIFT/INTERSCOPE)

45 15 17 JUMP TO THE RHYTHM (TAYLOR SWIFT/INTERSCOPE)

46 9 17 INT'L THE OCEAN (TAYLOR SWIFT/INTERSCOPE)

47 12 17 GLAMOROUS (TAYLOR SWIFT/INTERSCOPE)

48 40 17 WHITE A NERDY (TAYLOR SWIFT/INTERSCOPE)

49 35 17 FIDELITY (TAYLOR SWIFT/INTERSCOPE)

50 35 17 REHYDRATE (TAYLOR SWIFT/INTERSCOPE)

POP 100 AIRPLAY

WEEK	WEEK	TITLE	ARTIST/PERFORMER / PROMOTION LABEL
1	91	5	21 IRREPLACEABLE (TAYLOR SWIFT/INTERSCOPE)

2 48 12 WHAT GOES AROUND, COMES AROUND (TAYLOR SWIFT/INTERSCOPE)

3 53 20 I WANNA LOVE YOU (BRENT/INTERSCOPE)

4 2 14 FERGALICIOUS (TAYLOR SWIFT/INTERSCOPE)

5 64 17 BREAK IT OFF (TAYLOR SWIFT/INTERSCOPE)

6 57 15 WHAT'S UP (TAYLOR SWIFT/INTERSCOPE)

7 4 17 HOW TO SAVE A LIFE (TAYLOR SWIFT/INTERSCOPE)

8 29 20 MY LOVE (TAYLOR SWIFT/INTERSCOPE)

9 15 17 SMACK THAT (TAYLOR SWIFT/INTERSCOPE)

10 17 17 IT ENDS TONIGHT (TAYLOR SWIFT/INTERSCOPE)

11 12 17 LOVE ME (TAYLOR SWIFT/INTERSCOPE)

12 13 17 FAIRYTALE (TAYLOR SWIFT/INTERSCOPE)

13 16 17 FAR AWAY (TAYLOR SWIFT/INTERSCOPE)

14 17 17 IT'S NOT OVER (TAYLOR SWIFT/INTERSCOPE)

15 19 17 SHUT UP AND KISS (TAYLOR SWIFT/INTERSCOPE)

16 17 17 THE SWEET ESCAPE (TAYLOR SWIFT/INTERSCOPE)

17 19 17 WELCOME TO THE BLACK PARADE (TAYLOR SWIFT/INTERSCOPE)

18 19 17 MONEY MAKER (TAYLOR SWIFT/INTERSCOPE)

19 21 17 WAITING ON THE WORLD TO CHANGE (TAYLOR SWIFT/INTERSCOPE)

20 10 17 HUMAN (TAYLOR SWIFT/INTERSCOPE)

21 35 17 RUNAWAY LOVE (TAYLOR SWIFT/INTERSCOPE)

22 20 17 TOO LITTLE TOO LATE (TAYLOR SWIFT/INTERSCOPE)

23 29 17 SEXYBACK (TAYLOR SWIFT/INTERSCOPE)

24 25 17 CALL ME WHEN YOU'RE SOBER (TAYLOR SWIFT/INTERSCOPE)

25 34 17 GLAMOROUS (TAYLOR SWIFT/INTERSCOPE)

26 10 17 I TALK JEALOUS (TAYLOR SWIFT/INTERSCOPE)

27 37 17 STREETCORNER SYMPHONY (TAYLOR SWIFT/INTERSCOPE)

28 15 17 SOONLY I SEE (TAYLOR SWIFT/INTERSCOPE)

29 43 17 PROMISE (TAYLOR SWIFT/INTERSCOPE)

30 47 22 CUPID'S CHOKEHOLD (TAYLOR SWIFT/INTERSCOPE)

31 44 17 UNAPPROPRIATED (TAYLOR SWIFT/INTERSCOPE)

32 45 17 FAIRYTALE (TAYLOR SWIFT/INTERSCOPE)

33 45 17 FAIRYTALE (TAYLOR SWIFT/INTERSCOPE)

34 45 17 HURT (TAYLOR SWIFT/INTERSCOPE)

35 45 17 HOW TO TOUCH A GIRL (TAYLOR SWIFT/INTERSCOPE)

36 45 17 REHYDRATE (TAYLOR SWIFT/INTERSCOPE)

37 45 17 HUMAN (TAYLOR SWIFT/INTERSCOPE)

38 45 17 HUMAN (TAYLOR SWIFT/INTERSCOPE)

39 45 17 HUMAN (TAYLOR SWIFT/INTERSCOPE)

40 45 17 HUMAN (TAYLOR SWIFT/INTERSCOPE)

41 45 17 HUMAN (TAYLOR SWIFT/INTERSCOPE)

42 45 17 HUMAN (TAYLOR SWIFT/INTERSCOPE)

43 45 17 HUMAN (TAYLOR SWIFT/INTERSCOPE)

44 45 17 HUMAN (TAYLOR SWIFT/INTERSCOPE)

45 45 17 HUMAN (TAYLOR SWIFT/INTERSCOPE)

46 45 17 HUMAN (TAYLOR SWIFT/INTERSCOPE)

47 45 17 HUMAN (TAYLOR SWIFT/INTERSCOPE)

48 45 17 HUMAN (TAYLOR SWIFT/INTERSCOPE)

49 45 17 HUMAN (TAYLOR SWIFT/INTERSCOPE)

50 45 17 HUMAN (TAYLOR SWIFT/INTERSCOPE)

WEEK	WEEK	TITLE	ARTIST/PERFORMER / PROMOTION LABEL
28	6	5	21 HERE (IN YOUR ARMS) (HELLOSHINE/INTERSCOPE)

29 14 17 WAIT A MINUTE (TAYLOR SWIFT/INTERSCOPE)

30 9 17 THIS AINT A SCENE, IT'S AN ARMS RACE (TAYLOR SWIFT/INTERSCOPE)

31 23 17 CUTE (TAYLOR SWIFT/INTERSCOPE)

32 17 17 TELL ME (TAYLOR SWIFT/INTERSCOPE)

33 35 17 KICKING DOWN (TAYLOR SWIFT/INTERSCOPE)

34 10 17 HONESTLY (TAYLOR SWIFT/INTERSCOPE)

35 34 17 IF EVERYONE CARED (TAYLOR SWIFT/INTERSCOPE)

36 40 17 ICE BOX (TAYLOR SWIFT/INTERSCOPE)

37 37 17 THROUGH GLASS (TAYLOR SWIFT/INTERSCOPE)

38 20 17 COME TO ME (BRENT/INTERSCOPE)

39 43 17 PROMISE (TAYLOR SWIFT/INTERSCOPE)

40 43 17 CUPID'S CHOKEHOLD (TAYLOR SWIFT/INTERSCOPE)

41 44 17 UNAPPROPRIATED (TAYLOR SWIFT/INTERSCOPE)

42 44 17 FAIRYTALE (TAYLOR SWIFT/INTERSCOPE)

43 44 17 STREETCORNER SYMPHONY (TAYLOR SWIFT/INTERSCOPE)

44 44 17 SOONLY I SEE (TAYLOR SWIFT/INTERSCOPE)

45 44 17 FAIRYTALE (TAYLOR SWIFT/INTERSCOPE)

46 44 17 FAIRYTALE (TAYLOR SWIFT/INTERSCOPE)

47 44 17 FAIRYTALE (TAYLOR SWIFT/INTERSCOPE)

48 44 17 FAIRYTALE (TAYLOR SWIFT/INTERSCOPE)

49 44 17 FAIRYTALE (TAYLOR SWIFT/INTERSCOPE)

50 44 17 FAIRYTALE (TAYLOR SWIFT/INTERSCOPE)

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105 44 17 FAIRYTALE (TAYLOR SWIFT/INTERSCOPE)

106 44 17 FAIRYTALE (TAYLOR SWIFT/INTERSCOPE)

107 44 17 FAIRYTALE (TAYLOR SWIFT/INTERSCOPE)

108 44 17 FAIRYTALE (TAYLOR SWIFT/INTERSCOPE)

Billboard R&B/HIP-HOP

FEB
3
2007TOP
R&B/HIP-HOP ALBUMS...

ARTIST	ALBUM	RELEASER	ARTIST	ALBUM	RELEASER
4 SOUNDTRACK					
ROBIN THICKE	The Evolution Of Robin Thicke	THIRTY EIGHT RECORDS/ATLANTIC (18.98)	KONVICTED	Konvicted	ATLANTIC (18.98)
AKON	ALIVE (ATLANTIC/UNIVERSAL MOTION PICTURES/1888) (18.98)	THE INSPIRATION	Hip Hop Is Dead	Hip Hop Is Dead	ATLANTIC (18.98)
YOUNG JEEZY	Corporate Thugger (JAN 03/27/07) (18.98)	REFLECTIONS (A Retrospective)	REFLECTIONS (A Retrospective)	REFLECTIONS (A Retrospective)	ATLANTIC (18.98)
MARY J. BLIGE	REFLECTIONS (A Retrospective)	Clara: The Evolution	Clara: The Evolution	Clara: The Evolution	ATLANTIC (18.98)
CIARA	LAFFY LAFF (2006) (18.98) ▶	BTDay	BTDay	BTDay	ATLANTIC (18.98)
OMARION	OMARION (ATLANTIC/1888) (18.98)	Corinne Bailey Rae	Corinne Bailey Rae	Corinne Bailey Rae	ATLANTIC (18.98)
BETTY BOOP	LOVING BETTY BOOP (ATLANTIC/1888) (18.98)	Kingdom Come	Kingdom Come	Kingdom Come	ATLANTIC (18.98)
TYRESE (AKA BLACK-TY)	ALTER EGO (ATLANTIC/1888) (18.98)	Fantasia	Fantasia	Fantasia	ATLANTIC (18.98)
JUICE WRLD	WORLD'S END (ATLANTIC/1888)	The Blue Carpet Treatment	The Blue Carpet Treatment	The Blue Carpet Treatment	ATLANTIC (18.98)
SNOOP DOGG	THE BLUE CARPET TREATMENT (CD) (18.98)	Like Father, Like Son	Like Father, Like Son	Like Father, Like Son	ATLANTIC (18.98)
BIRDMAN & LIL WAYNE	CASH MONEY UNIVERSAL MOTION PICTURES/1888 (18.98)	I Love You	I Love You	I Love You	ATLANTIC (18.98)
DIANA ROSS	THE GREATEST (ATLANTIC/1888) (18.98)	Back By Thug Demand	Back By Thug Demand	Back By Thug Demand	ATLANTIC (18.98)
TRICK DADDY	TRICK DADDY (ATLANTIC/1888) (18.98)	Fantasia	Fantasia	Fantasia	ATLANTIC (18.98)
FANTASIA	FANTASIA (ATLANTIC/1888)	The Definitive Greatest Hits	The Definitive Greatest Hits	The Definitive Greatest Hits	ATLANTIC (18.98)
AL GREEN	THE DEFINITIVE GREATEST HITS (ATLANTIC/1888)	Eminem Presents: The Re-Up	Eminem Presents: The Re-Up	Eminem Presents: The Re-Up	ATLANTIC (18.98)
VARIOUS ARTISTS	SHADY 04/05/06 (ATLANTIC/1888)	Tyler Perry's Daddy's Little Girls	Tyler Perry's Daddy's Little Girls	Tyler Perry's Daddy's Little Girls	ATLANTIC (18.98)
SONGSTICK	SONGSTICK (ATLANTIC/1888)	The Price Of Fame	The Price Of Fame	The Price Of Fame	ATLANTIC (18.98)
BW BOW	BW BOW (ATLANTIC/1888)	Once Again	Once Again	Once Again	ATLANTIC (18.98)
JOHN LEGEND	LEGEND (ATLANTIC/1888)	Doctor's Advocate	Doctor's Advocate	Doctor's Advocate	ATLANTIC (18.98)
THE GAME	THE GAME (ATLANTIC/1888)	Release Therapy	Release Therapy	Release Therapy	ATLANTIC (18.98)
LUDACRIS	STREET JAY 04/07/07 (ATLANTIC/18.98)	NOW 23	NOW 23	NOW 23	ATLANTIC (18.98)
VARIOUS ARTISTS	THE GREATEST HITS (ATLANTIC/1888)	Ten	Ten	Ten	ATLANTIC (18.98)
BRIAN MCKNIGHT	BRIAN MCKNIGHT (ATLANTIC/18.98)	Dreamgirls: Deluxe Edition	Hustler's P.O.M.E. (Product Of My Environment)	Hustler's P.O.M.E. (Product Of My Environment)	ATLANTIC (18.98)
SONGTRACK	SONGTRACK (ATLANTIC/18.98)	Chris Brown	Chris Brown	Chris Brown	ATLANTIC (18.98)
CHRIS BROWN	CHRIS BROWN (ATLANTIC/18.98)	Bred 2 Die - Born 2 Live	Bred 2 Die - Born 2 Live	Bred 2 Die - Born 2 Live	ATLANTIC (18.98)
SCRAPPI	SCRAPPI (ATLANTIC/18.98)	Project Pat	Crook By Book: The Fed Story	Crook By Book: The Fed Story	ATLANTIC (18.98)
PROJECT PAT	PROJECT PAT (ATLANTIC/18.98)	Between Friends	Between Friends	Between Friends	ATLANTIC (18.98)
TAMIA	TAMIA (ATLANTIC/18.98)	Bad Azz	Bad Azz	Bad Azz	ATLANTIC (18.98)
2PAC	2PAC (ATLANTIC/18.98)	Pacs Like	Pacs Like	Pacs Like	ATLANTIC (18.98)
STYLES P	STYLES P (ATLANTIC/18.98)	Time Is Money	Time Is Money	Time Is Money	ATLANTIC (18.98)
MARY J. BLIGE	MARY J. BLIGE (ATLANTIC/18.98)	The Breakthrough	The Breakthrough	The Breakthrough	ATLANTIC (18.98)
DJ CLUE	DJ CLUE: THE PROFESSIONAL (ATLANTIC/18.98)	DJ Clue: The Professional	DJ Clue: The Professional	DJ Clue: The Professional	ATLANTIC (18.98)
MOS DEF	MOS DEF (ATLANTIC/18.98)	Press Play	Press Play	Press Play	ATLANTIC (18.98)
LYNN JENNINGS	LYNN JENNINGS (ATLANTIC/18.98)	Tru3 Magic	Tru3 Magic	Tru3 Magic	ATLANTIC (18.98)
MONICA	MONICA (ATLANTIC/18.98)	Coming Home	Coming Home	Coming Home	ATLANTIC (18.98)
FAT JOE	FAT JOE (ATLANTIC/18.98)	The Phoenix	The Phoenix	The Phoenix	ATLANTIC (18.98)
RICK ROSS	RICK ROSS (ATLANTIC/18.98)	The Makings Of Me	The Makings Of Me	The Makings Of Me	ATLANTIC (18.98)
CLIPSE	CLIPSE (ATLANTIC/18.98)	Ms. Myself & I	Ms. Myself & I	Ms. Myself & I	ATLANTIC (18.98)
JANET JACKSON	JANET JACKSON (ATLANTIC/18.98)	Port Of Miami	Port Of Miami	Port Of Miami	ATLANTIC (18.98)
CHRISTINA AGUILERA	CHRISTINA AGUILERA (ATLANTIC/18.98)	Hell Hath No Fury	Hell Hath No Fury	Hell Hath No Fury	ATLANTIC (18.98)
CHERISH	CHERISH (ATLANTIC/18.98)	20 Y.O.	20 Y.O.	20 Y.O.	ATLANTIC (18.98)
PATI LABELLE	PATI LABELLE (ATLANTIC/18.98)	Back To Basics	Back To Basics	Back To Basics	ATLANTIC (18.98)
YOUNG J.D.	YOUNG J.D. (ATLANTIC/18.98)	Unappreciated	Unappreciated	Unappreciated	ATLANTIC (18.98)
SHAREEFA	SHAREEFA (ATLANTIC/18.98)	Jibbs Fest, Jibbs	Jibbs Fest, Jibbs	Jibbs Fest, Jibbs	ATLANTIC (18.98)
RUBEN STUDDARD	RUBEN STUDDARD (ATLANTIC/18.98)	King	King	King	ATLANTIC (18.98)
POINT OF NO RETURN	POINT OF NO RETURN (ATLANTIC/18.98)	Point Of No Return	Point Of No Return	Point Of No Return	ATLANTIC (18.98)
YOUNG J.D.	YOUNG J.D. (ATLANTIC/18.98)	Best Thing Smokin'	Best Thing Smokin'	Best Thing Smokin'	ATLANTIC (18.98)

ARTIST	ALBUM	RELEASER	ARTIST	ALBUM	RELEASER
VARIOUS ARTISTS	IMPULSE! 2007 (ATLANTIC/18.98)	PITBULL	PITBULL	PITBULL	ATLANTIC (18.98)
VARIOUS ARTISTS	IMPULSE! 2007 (ATLANTIC/18.98)	DANITY KANE	DANITY KANE	DANITY KANE	ATLANTIC (18.98)
VARIOUS ARTISTS	IMPULSE! 2007 (ATLANTIC/18.98)	MIKE WATERS	MIKE WATERS	MIKE WATERS	ATLANTIC (18.98)
YUNG JOC	YUNG JOC (ATLANTIC/18.98)	LETROY	LETROY	LETROY	ATLANTIC (18.98)
VARIOUS ARTISTS	IMPULSE! 2007 (ATLANTIC/18.98)	LUPE FIASCO	LUPE FIASCO'S FOOD & LIQUOR	LUPE FIASCO'S FOOD & LIQUOR	ATLANTIC (18.98)
VARIOUS ARTISTS	IMPULSE! 2007 (ATLANTIC/18.98)	INDIA-ANIE	INDIA-ANIE	INDIA-ANIE	ATLANTIC (18.98)
VARIOUS ARTISTS	IMPULSE! 2007 (ATLANTIC/18.98)	UNK	UNK	UNK	ATLANTIC (18.98)
VARIOUS ARTISTS	IMPULSE! 2007 (ATLANTIC/18.98)	YING YANG TWINS	YING YANG TWINS	YING YANG TWINS	ATLANTIC (18.98)
VARIOUS ARTISTS	IMPULSE! 2007 (ATLANTIC/18.98)	GNARLS BARKELEY	GNARLS BARKELEY	GNARLS BARKELEY	ATLANTIC (18.98)
VARIOUS ARTISTS	IMPULSE! 2007 (ATLANTIC/18.98)	GHOSTFACE KILLAH	GHOSTFACE KILLAH	GHOSTFACE KILLAH	ATLANTIC (18.98)
VARIOUS ARTISTS	IMPULSE! 2007 (ATLANTIC/18.98)	CHINGY	CHINGY	CHINGY	ATLANTIC (18.98)
VARIOUS ARTISTS	IMPULSE! 2007 (ATLANTIC/18.98)	NE-YO	NE-YO	NE-YO	ATLANTIC (18.98)
VARIOUS ARTISTS	IMPULSE! 2007 (ATLANTIC/18.98)	LIL WAYNE	LIL WAYNE	LIL WAYNE	ATLANTIC (18.98)
VARIOUS ARTISTS	IMPULSE! 2007 (ATLANTIC/18.98)	LUTHER VANDROSS	LUTHER VANDROSS	LUTHER VANDROSS	ATLANTIC (18.98)

» FOR A COMPLETE LISTING OF THE HOT R&B/HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COMTOP
REGGAE ALBUMS...

ARTIST	ALBUM	RELEASER	ARTIST	ALBUM	RELEASER
MATISYAHU	THE WORLD'S EASIEST REGGAE MUSIC	MATISYAHU	MATISYAHU	MATISYAHU	No Place To Be
DANIAN "SR. GONG" MARLEY	THE GONG (ATLANTIC/18.98)	DANIAN "SR. GONG" MARLEY	DANIAN "SR. GONG" MARLEY	DANIAN "SR. GONG" MARLEY	Welcome To Jamrock
SEAN PAUL	SEAN PAUL (ATLANTIC/18.98)	SEAN PAUL	SEAN PAUL	SEAN PAUL	The Trinity
BOB MARLEY	BOB MARLEY & THE WAILERS (ATLANTIC/18.98)	BOB MARLEY	BOB MARLEY	BOB MARLEY	Forever Bob Marley
MATISYAHU	THE WORLD'S EASIEST REGGAE MUSIC	MATISYAHU	MATISYAHU	MATISYAHU	Youth
BUJU BANTON	BUJU BANTON (ATLANTIC/18.98)	BUJU BANTON	BUJU BANTON	BUJU BANTON	Live At Stubb's
BOB MARLEY AND THE WAILERS	BOB MARLEY AND THE WAILERS (ATLANTIC/18.98)	BOB MARLEY AND THE WAILERS	BOB MARLEY AND THE WAILERS	BOB MARLEY AND THE WAILERS	Africa Unite: The Singles Collection
VARIOUS ARTISTS	UP 01*18*	VARIOUS ARTISTS	VARIOUS ARTISTS	VARIOUS ARTISTS	Strictly The Best Vol. 36
VARIOUS ARTISTS	UP 01*18*	BEENIE MAN	BEENIE MAN	BEENIE MAN	Reggae Gold 2006
VARIOUS ARTISTS	UP 01*18*	EASY STAR ALL-STARS	EASY STAR ALL-STARS	EASY STAR ALL-STARS	Undisputed
TANYA STEPHENS	TANYA STEPHENS (ATLANTIC/18.98)	TANYA STEPHENS	TANYA STEPHENS	TANYA STEPHENS	Radiodread
CHAM	CHAM (ATLANTIC/18.98)	CHAM	CHAM	CHAM	Ghetto Story

BETWEEN THE BULLETS <http://WWW.BILLBOARD.COM>

BEST SOUNDSCAN BOW FOR ROSS

Although the soundtrack from a movie loosely based on her career spends another week at No. 1, the original dream girl Diana Ross secures her highest Nielsen SoundScan debut on Top R&B/Hip-Hop Albums and The Billboard 200.

"I Love You" enters at No. 16 on R&B/Hip-Hop and No. 32 on the big chart (21,000 units), to also claim her best rank on both lists since

"Sweet Away" in 1984.

To fuel its high marks, Ross made stops on "Late Show With David Letterman," "Live With Regis and Kelly" and "Good Morning America." The set was also sale-priced at Circuit City and Kmart at \$9.99.

The same sticker price for Janet Jackson's "20 Y.O." helped it earn the Pacemaker medal at No. 47 (up 31%).

—Raphael George

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R&B/HIP-HOP

HOT
R&B/HIP-HOP AIRPLAY

DT
R&B/HIP-HOP AIRPLAY

**HOT R&B/HIP-HOP
SINGLES SALES**

RHYTHMIC AIRPLAY

ADULT R&B.

13	14	TITLE	ARTIST (CREDIT / PROMOTION LABEL)
1	1	A LOST WITHOUT U	ARTIST UNKNOWN (ATLANTIC)
2	2	TAKE ME AS I AM	MAPY / BLUE (ATLANTIC (GEffen) (STEREOPH)
3	3	CHANGE	ARTIST UNKNOWN (ATLANTIC)
4	4	IRREPLACEABLE	ARTIST UNKNOWN (ATLANTIC)
5	5	USED TO BE MY GIRL	BRUNN MONTGOMERY (ATLANTIC)
6	6	CANT LET GO	ARTIST UNKNOWN (ATLANTIC (S)
7	7	FIND MYSELF IN YOU	ARTIST UNKNOWN (ATLANTIC (M)
8	8	CALL IT LOVE	LOMIE NEME (ATLANTIC)
9	9	FLY LIKE A BIRD	ARTIST UNKNOWN (ATLANTIC)
10	10	BE WITH YOU	ARTIST UNKNOWN (ATLANTIC)
11	11	BE WITH YOU	SUSANNA WHITE (ATLANTIC (S)
12	12	THEIR'S HOPE	ARTIST UNKNOWN (ATLANTIC)
13	13	CANT GET ENOUGH	ARTIST UNKNOWN (ATLANTIC)
14	14	SAVE ROOM	JOHN LEEDEZ (ATLANTIC (M)
15	15	BUDDY	ARTIST UNKNOWN (ATLANTIC)
16	16	ARTIST UNKNOWN (ATLANTIC)	ARTIST UNKNOWN (ATLANTIC)
17	17	PLEASE DON'T GO	ARTIST UNKNOWN (ATLANTIC)
18	18	WHAT YOU ARE	LOMIE NEME (ATLANTIC (M)
19	19	OHH NA NA	ARTIST UNKNOWN (ATLANTIC (M)
20	20	LISTEN	ARTIST UNKNOWN (ATLANTIC (M)
21	21	LIKE A STAR	SHIRINE BAILY (ATLANTIC)
22	22	ENOUGH	ARTIST UNKNOWN (ATLANTIC (S)
23	23	IN MY SONGS	GEORGE DUKE (ATLANTIC)
24	24	OPEN	ARTIST UNKNOWN (ATLANTIC)
25	25	ARTIST UNKNOWN (ATLANTIC)	ARTIST UNKNOWN (ATLANTIC)
26	26	I AND I TELLING YOU I'M NOT GOING	ARTIST UNKNOWN (ATLANTIC (S)
27	27	UM GOOD	DUKE HOWARD (ATLANTIC (M)
28	28	WITH U	ARTIST UNKNOWN (ATLANTIC)

★ HITPREDICTOR

SAIN PREVIEWS 11		lyricsloaded.com
See chart legend for rules and explanations. Yellow indicates recently deleted title. Indicates New Release		
NET/100 (1485) (Dawn)		Chart Rule
3/1/HIP-HOP AIRPLAY		
PROTESTATION (70.1)		1
You UNIVERSAL MOTION (BB E)		2
ICE AGE (COLLEGE 82.1)		5
Runaway Love (LIVE) (82.4)		6
Last WISH (INTERVIEW (BB E))		7
Poppin' (BB E)		10
On The HUSTLE ATLANTIC (83.1)		13
TICK BACK ATLANTIC (75.1)		15
Change Me (BB E)		24
Runaway Love (ZONES ATLANTIC (73.3))		25
JUNG JUIC FEAT. MARQUESS MOUSTON & TROY BONGD		
ATLANTIC (47.4)		29
GONE (BB E)		31
EMI'S Step Mother (COLLEGE (50.8))		36
Last Wish ATLANTIC (64.2)		38

EXTRUSION ALUMINIUM

We Fly High (cont'd) (54.2)	2
THE UNIVERSAL HOTLINE (84.2)	3
Runaway Love (75.3)	3
PREMIUM ZONE (74.8)	5
That's That HITSCOPE (83.4)	7
On The Horizon (73.1)	12
Say Goodbye (74.4)	13
What Does Around Comes Around (78.7)	15
ICE ROLL (75.0)	20
Break It Down (77.8)	21
People (cont'd) (84.1)	23
Se Saxy SHINDIG (74.7)	24

Billboard R&B/Hip-Hop

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 HOT
R&B/HIP-HOP SONGS

WEEK	DATE	ARTIST	SONG	ALBUM	PERF.
1	1-2-18	THE LUV LUNARIS	1 PROMISE	1 PROMISE (C. PHARAOH, L. LAMON, J. JONES, J. HARRIS)	68 J. LAROC/2004
2	1-9-18	THE LUV LUNARIS	2 HEARTLESS GAINER	IRREPLACEABLE (C. PHARAOH, L. LAMON, J. JONES, J. HARRIS)	69 BEYONCE
3	1-16-18	YOU	3 I WANNA LOVE YOU	YOU (C. PHARAOH, L. LAMON, J. JONES, J. HARRIS)	70 Lloyd Featuring Lil Wayne
4	1-23-18	YOU	4 I WANNA LOVE YOU	YOU (C. PHARAOH, L. LAMON, J. JONES, J. HARRIS)	71 Akon Featuring Snoop Dogg
5	1-30-18	YOU	5 I WANNA LOVE YOU	YOU (C. PHARAOH, L. LAMON, J. JONES, J. HARRIS)	72 K. RYAN/2012/SPIN/SHOUT! RECORDS
6	2-6-18	SAINT JHN	6 ICE BOX	ICE BOX (C. PHARAOH, L. LAMON, J. JONES, J. HARRIS)	73 O'MARION
7	2-13-18	SAINT JHN	7 RUNAWAY LOVE	RUNAWAY LOVE (C. PHARAOH, L. LAMON, J. JONES, J. HARRIS)	74 Ludacris Featuring Mary J. Blige
8	2-20-18	SAINT JHN	8 LOST WITHOUT U	LOST WITHOUT U (C. PHARAOH, L. LAMON, J. JONES, J. HARRIS)	75 Mary J. Blige
9	2-27-18	SAINT JHN	9 WE FLY HIGH	WE FLY HIGH (C. PHARAOH, L. LAMON, J. JONES, J. HARRIS)	76 STANZA/INTERSCOPE
10	3-6-18	SAINT JHN	10 MAKE IT RAIN	MAKE IT RAIN (C. PHARAOH, L. LAMON, J. JONES, J. HARRIS)	77 Fat Joe Featuring Lil Wayne
11	3-13-18	POPPIN'	11 POPPIN'	POPPIN' (C. PHARAOH, L. LAMON, J. JONES, J. HARRIS)	78 Chne Brown Featuring Jay Biz
12	3-20-18	POPPIN'	12 THROW SOME D	THROW SOME D (C. PHARAOH, L. LAMON, J. JONES, J. HARRIS)	79 Rich Boy Featuring Potus Da Don
13	3-27-18	POPPIN'	13 WALK IT OUT	WALK IT OUT (C. PHARAOH, L. LAMON, J. JONES, J. HARRIS)	80 21 Savage/2004
14	4-3-18	ON THE HOTLINE	14 THAT'S THAT	ON THE HOTLINE (C. PHARAOH, L. LAMON, J. JONES, J. HARRIS)	81 PRETTY Ricky
15	4-10-18	ON THE HOTLINE	15 MY LOVE	MY LOVE (C. PHARAOH, L. LAMON, J. JONES, J. HARRIS)	82 Snoop Dogg Featuring R. Kelly
16	4-17-18	ON THE HOTLINE	16 TAKE ME AS I AM	TAKE ME AS I AM (C. PHARAOH, L. LAMON, J. JONES, J. HARRIS)	83 Justin Timberlake
17	4-24-18	SHORTRIE LIKE MINE	17 TOP BACK	TOP BACK (C. PHARAOH, L. LAMON, J. JONES, J. HARRIS)	84 Mary J. Blige
18	5-1-18	SHORTRIE LIKE MINE	18 I LUV IT	I LUV IT (C. PHARAOH, L. LAMON, J. JONES, J. HARRIS)	85 Grand Hustle/2004
19	5-8-18	SHORTRIE LIKE MINE	19 GET GO	GET GO (C. PHARAOH, L. LAMON, J. JONES, J. HARRIS)	86 Young Jeezy
20	5-15-18	SHORTRIE LIKE MINE	20 THIS IS WHY I HOT	THIS IS WHY I HOT (C. PHARAOH, L. LAMON, J. JONES, J. HARRIS)	87 Corporate/Interscope
21	5-22-18	SHORTRIE LIKE MINE	21 I GONE	I GONE (C. PHARAOH, L. LAMON, J. JONES, J. HARRIS)	88 Music World
22	5-29-18	SHORTRIE LIKE MINE	22 GET IT (C. PHARAOH, L. LAMON, J. JONES, J. HARRIS)	GET IT (C. PHARAOH, L. LAMON, J. JONES, J. HARRIS)	89 Atlantic
23	6-5-18	SHORTRIE LIKE MINE	23 GO GETA	GO GETA (C. PHARAOH, L. LAMON, J. JONES, J. HARRIS)	90 Young Jeezy Featuring R. Kelly
24	6-12-18	SHORTRIE LIKE MINE	24 THIS IS WHY I HOT	THIS IS WHY I HOT (C. PHARAOH, L. LAMON, J. JONES, J. HARRIS)	91 Lims



No rap singles from half R&B/half hip-hop double album have charted yet, but set sees first gain on Top R&B/Hip-Hop Albums since its bow five weeks ago (up 8%, No. 12)



Repper's third single is climbing faster than his No. 1 single of last summer. Adds additional 2 million impressions this week.



56	35	SHOW ME WHAT YOU GOT	THE DANDY WARHOLS	© 1994 CAPITOL RECORDS	Jay-Z
57	74	DANCE, DANCE, DANCE	LOHICHE (TOMMY LEE & T-POW)	© 1994 CAPITOL RECORDS	Tee-nee
58	95	PUT A BIRD ON IT	THE FAITH	© 1994 CAPITOL RECORDS	Tee-nee
59	73	GROW UP A SCREW UP	LUDACRISE FEATURING YOUNG JEEZY	© 1994 CAPITOL RECORDS	Jay-Z
60	71	TAKE CONTROL	THE DANDY WARHOLS	© 1994 CAPITOL RECORDS	Amerie
61	16	ANOTHER LOVE SONG	ROSE & THE BAND	© 1994 CAPITOL RECORDS	Cory Lee
62	53	BE WITH ME	THE DANDY WARHOLS	© 1994 CAPITOL RECORDS	J. Holiday
63	55	CAPRICIE MUSIK	THE MUSIK	© 1994 CAPITOL RECORDS	Tum Tum
64	1	THE MUSIK'S BOOTY SONG	THE MUSIK	© 1994 CAPITOL RECORDS	Sugar Kane
65	7	YEAH BOYZ (YEAH YEAH KANE)	YEAH BOYZ	© 1994 CAPITOL RECORDS	Kid Ku
66	75	FERGALICIOUS	FERGIE FEATURING JAY-Z & THE DANDY WARHOLS	© 1994 CAPITOL RECORDS	Fergie
67	81	U SHOULD SEEN HER ON MYSPACE	THE DANDY WARHOLS	© 1994 CAPITOL RECORDS	Jud Neutral
68	84	WEEZ	THE DANDY WARHOLS	© 1994 CAPITOL RECORDS	Erin Jenavee
69	70	TURN THE PAGE	THE DANDY WARHOLS	© 1994 CAPITOL RECORDS	Tee-nee
70	100	SIDELINE HO	THE DANDY WARHOLS	© 1994 CAPITOL RECORDS	Bobby Valentino
71	64	LOVESHOW (YOU'RE REMINDE	THE DANDY WARHOLS	© 1994 CAPITOL RECORDS	Monice
72	36	I KNOW YOU WANT ME	THE DANDY WARHOLS	© 1994 CAPITOL RECORDS	© (has)
73	69	LIVE IN THE SKY	THE DANDY WARHOLS	© 1994 CAPITOL RECORDS	T.J. Featuring Jessie Foxx
74	92	FAVORITE GIRL	THE DANDY WARHOLS	© 1994 CAPITOL RECORDS	Monica
75	77	IN THA HOOD	THE DANDY WARHOLS	© 1994 CAPITOL RECORDS	Tree Featuring Young Jee
76	78	WHERE LOVE BEGINS	THE DANDY WARHOLS	© 1994 CAPITOL RECORDS	© (has)
77	93	WORLDWIDE COM	THE DANDY WARHOLS	© 1994 CAPITOL RECORDS	Patti LaBelle
78	13	LET'S RIDE	THE DANDY WARHOLS	© 1994 CAPITOL RECORDS	© (has)
79	89	HIP HOP IS DEAD	THE DANDY WARHOLS	© 1994 CAPITOL RECORDS	The Game
80	96	LOVE IS A JAIL	THE DANDY WARHOLS	© 1994 CAPITOL RECORDS	New Features

BETWEEN THE BULLETS: www.billboard.com

'PROMISE' MADE: CIARA HITS NO. 1

Ciara celebrates her second career No. 1 as a lead artist on Hot R&B/Hip-Hop Songs as "Promise" moves up from No. 2. Having been trapped in the runner-up spot for the past five frames, she overcomes a 77% gain by Beyoncé's retail single to finally take the crown. Since Ciara's chart-topping "Goodies" in 2004, she

has also collected a No. 1 single in a featured role on Bow Wow's "Like You." On Adult R&B, Robin Thicke's "Lost Without U" unseats labelmate Mary J. Blige. It gives Interscope consecutive No. 1s for the first time, as well as the label's first chart-topper by a male artist on that list.

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COUNTRY Billboard

TOP COUNTRY ALBUMS

WEEK	ARTIST	RECORDED & NUMBER OF RELEASES (LIVE/PALE)	ALBUM	Label	Title	LAST WEEK	WEEKS ON CHART
1	CARRIE UNDERWOOD	10/06-11/06 (10/06)	Some Heart	1	1	59	57
2	RASCAL FLATTS	Me And My Gang	1	1	57	58	
3	KEITH URBAN	Love, Pain & The Whole Crazy Thing	1	1	53	52	
4	RODNEY ATKINS	If You're Going Through Hell	1	1	61	60	
5	BRAD PAISLEY	Time Well Wasted	1	1	66	59	
6	ALAN JACKSON	Taylor Swift	1	1	63	58	
7	SUGARLAND	Enjoy The Ride	2	1	56	55	
8	GREATEST GAINER	Small Town Girl	1	1	63	55	
9	JOY TURNER	Your Man	1	1	57	56	
10	ROCKY TOP	Broken Bridges	1	1	64	56	
11	TIM MCGRAW	Greatest Hits Vol. 2: Refreshed	1	1	67	57	
12	GEORGE STRAIT	It Just Comes Natural	1	1	72	67	
13	BROOKS & DUNN	Habitat Dekra	1	1	70	65	
14	THE CASH BOX	Stand Still, Look Pretty	4	1	74	54	
15	JOHNNY CASH	The Legend Of Johnny Cash	2	1	68	61	
16	TRACE ADKINS	Dangerous Man	1	1	71	60	
17	JASON ALDEAN	Jason Aldean	6	1	70	60	
18	ALAN JACKSON	Precious Memories	1	1	72	61	
19	LITTLE BIG TOWN	The Road To Here	1	1	68	59	
20	DIERKS BENTLEY	Long Trip Alone	1	1	70	65	
21	VINCE GILL	These Days	4	1	74	54	
22	ALAN JACKSON	Like Ride On A Rose	1	1	68	61	
23	DIXIE CHICKS	Taking The Long Way	1	1	72	60	
24	VARIOUS ARTISTS	Three Wooden Crosses	12	1	67	60	
25	ROCKY TOP	Walk The Line	3	1	69	60	
26	TRENT TOMLINSON	Country Is My Rock	20	1	70	60	
27	JOHN CHESNEY	The Road And The Radio	1	1	70	60	
28	JOE NICHOLS	White Trash With Money	1	1	70	60	
29	TOBY KEITH	LIVE: Live Those Songs Again	1	1	70	60	
30	DALE CROWLEY	That's How They Do It: The Essential Collection	3	1	70	60	
31	HANK WILLIAMS JR.	Take The Weather With You	1	1	70	60	
32	JIMMY BUFFETT	Some People Change	5	1	70	60	
33	MONTGOMERY GENTRY	Little Bit Of Life	13	1	70	60	
34	CRAIG MORGAN	I Loved Her First	1	1	70	60	
35	HELEN REDD	Real Fine Place	1	1	70	60	
36	SARA EVANS	Frailties	2	1	70	60	
37	FAITH HILL	21 Number Ones	1	1	70	60	
38	DIERKS BENTLEY	Modern Day Legend	1	1	70	60	
39	JOHNNY CASH	American V: A Hundred Highways	1	1	70	60	
40	BILLY CURNELL	Doin' Somethin' Right	2	1	70	60	
41	JERRY LEE LEWIS	Last Man Standing: The Duets	4	1	70	60	
42	CHRIS YOUNG	Chris Young	1	1	70	60	
43	DARREL WORLEY	Here And Now	35	1	70	60	
44	REBA MCENTIRE	Reba: #1s	1	1	70	60	
45	TRACIE SHIELS	Songs About Me	1	1	70	60	
46	TY HERNDON	16 Biggest Hits	42	1	70	60	
47	WAVOL JENNINGS	Right About Now	41	1	70	60	
48	—	Reasons Why (The Very Best)	41	1	70	60	
49	—	Country's Got More Heart	56	1	70	60	
50	—	Songs Of Inspiration	1	1	70	60	
51	—	Karaoke	1	1	70	60	
52	—	Somewhere Down In Texas	1	1	70	60	
53	—	The Legend Of Johnny Cash, Vol. II	28	1	70	60	
54	—	Something To Be Proud Of: The Best Of 1995-2005	2	1	70	60	
55	—	Something To Be Proud Of: The Best Of 1995-2005	2	1	70	60	
56	—	Somewhere Down In Texas	1	1	70	60	
57	—	The Legend Of Johnny Cash, Vol. II	28	1	70	60	
58	—	Reba: #1s	1	1	70	60	
59	—	Country's Got More Heart	56	1	70	60	
60	—	Songs Of Inspiration	1	1	70	60	
61	—	Karaoke	1	1	70	60	
62	—	Somewhere Down In Texas	1	1	70	60	
63	—	The Legend Of Johnny Cash, Vol. II	28	1	70	60	
64	—	Something To Be Proud Of: The Best Of 1995-2005	2	1	70	60	
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66	—	Somewhere Down In Texas	1	1	70	60	
67	—	The Legend Of Johnny Cash, Vol. II	28	1	70	60	
68	—	Reba: #1s	1	1	70	60	
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215	—	Karaoke	1	1	70	60	
216	—	Somewhere Down In Texas	1	1	70	60	
217</							

HOT COUNTRY SONGS

ARTIST	TITLE	WRITER(S)	REPRINT & NUMBER	PRODUCER	ARTIST	TITLE	WRITER(S)	REPRINT & NUMBER	PRODUCER	
1	1 WATCHING YOU	GEORGE STRICKLER, JEFFREY STRICKLER, DEANIE J. WHITE	Rodney Atkins	RODNEY ATKINS	1	1 STARTIN' WITH ME	JOE BONAMASSA, J. MARYELL J. RICHES	31	Jake Owen	JAKE OWEN
2	2 IT JUST COMES NATURAL	GEORGE STRICKLER, JEFFREY STRICKLER, DEANIE J. WHITE	George Strait	GEORGE STRICKLER	2	2 MOMENTS	JOE BONAMASSA, J. MARYELL J. RICHES	32	Emerson Drive	EMERSON DRIVE
3	3 SHE'S EVERYTHING	BRAD PAULSEN	Brad Paisley	BRAD PAULSEN	3	3 DON'T MAKE ME	JOE BONAMASSA, J. MARYELL J. RICHES	33	Blaire Shelton	BLAIRE SHELTON
4	4 AMARILLO SKY	JOEL MCKEE, KICKIN' IT, CLARENCE & PURPLES	Joel McHale	JOEL MCKEE	4	4 I KEEP COMING BACK	WILLIE NELSON, J. MARYELL J. RICHES	34	John Rich	JOHN RICH
5	5 MY WISH	TRACE ADKINS	Trace Adkins	TRACE ADKINS	5	5 STAND	JOEL MCKEE, CLARENCE & PURPLES	35	Rascal Flatts	RASCAL FLATTS
6	6 LADIES LOVE COUNTRY BOYS	JOEL MCKEE, CLARENCE & PURPLES	Taylor Swift	TAYLOR SWIFT	6	6 FIND OUT WHO YOUR FRIENDS ARE	CLARENCE & PURPLES	36	Tracy Lawrence	TRACY LAWRENCE
7	7 TIM McGRAW	JOEL MCKEE, CLARENCE & PURPLES	Keith Urban	KEITH URBAN	7	7 I DON'T WANT TO	JOEL MCKEE, CLARENCE & PURPLES	37	Ashley Monroe With Romeo Dunn	Ashley Monroe With Romeo Dunn
8	8 STUPID BOY	JOEL MCKEE, CLARENCE & PURPLES	The Wrecking	THE WRECKING	8	8 DIXIE LULLABY	JOEL MCKEE, CLARENCE & PURPLES	38	Pet Green	PET GREEN
9	9 MY OH MY	JOEL MCKEE, CLARENCE & PURPLES	Martina McBride	MARTINA MCBRIDE	9	9 MISSING YOU 2007	JOEL MCKEE, CLARENCE & PURPLES	39	Alison Krauss And John Deacon	ALISON KRAUSS AND JOHN DEACON
10	10 ANYWAY	JOEL MCKEE, CLARENCE & PURPLES	Craig Morgan	CRAIG MORGAN	10	10 I DON'T THINK IT'S EVERYTHING	JOEL MCKEE, CLARENCE & PURPLES	40	Michelle Peck	MICHELLE PECK
11	11 LITTLE BIT OF LIFE	JOEL MCKEE, CLARENCE & PURPLES	Jason Aldean	JASON ALDEAN	11	11 COME TO BED	JOEL MCKEE, CLARENCE & PURPLES	41	Gretchen Wilson	GRETCHEN WILSON
12	12 I DON'T CARE	JOEL MCKEE, CLARENCE & PURPLES	Trent Tomlinson	TRENT TOMLINSON	12	12 OUR COUNTRY	JOEL MCKEE, CLARENCE & PURPLES	42	John Michael Montgomery	JOHN MICHAEL MONTGOMERY
13	13 ONE WING IN THE FIRE	JOEL MCKEE, CLARENCE & PURPLES	Kenny Chesney	KENNY CHESNEY	13	13 COME ON RAIN	JOEL MCKEE, CLARENCE & PURPLES	43	Steve Holy	STEVE HOLY
14	14 POWER	JOEL MCKEE, CLARENCE & PURPLES	Darryl Worley	DARRYL WORLEY	14	14 ISN'T SHE A COWGIRL	JOEL MCKEE, CLARENCE & PURPLES	44	Caroline Rain	CAROLINE RAIN
15	15 RED HIGH HEELS	JOEL MCKEE, CLARENCE & PURPLES	Little Big Town	LITTLE BIG TOWN	15	15 BAGPIPES CROWN	JOEL MCKEE, CLARENCE & PURPLES	45	Roxanne Hines	ROXXANNE HINES
16	16 I'LL WAIT FOR YOU	JOEL MCKEE, CLARENCE & PURPLES	Joe Nichols	JOE NICHOLS	16	16 HOUSE LIKE THAT	JOEL MCKEE, CLARENCE & PURPLES	46	Donovan Chapman	DONOVAN CHAPMAN
17	17 YOU'LL ALWAYS BE MY BABY	JOEL MCKEE, CLARENCE & PURPLES	Sara Evans	SARA EVANS	17	17 A DIFFERENT WORLD	JOEL MCKEE, CLARENCE & PURPLES	47	Bucky Covington	BUCKY COVINGTON
18	18 LAST DOLLAR (FLY AWAY)	JOEL MCKEE, CLARENCE & PURPLES	Tim McGraw	TIM McGRAW	18	18 A COUNTRY BOY CAN SURVIVE (REMIX)	JOEL MCKEE, CLARENCE & PURPLES	48	Hank Williams Jr.	HANK WILLIAMS JR.
19	19 I JUST CAME BACK FROM A WAR	JOEL MCKEE, CLARENCE & PURPLES	Darryl Worley	DARRYL WORLEY	19	19 MORE	JOEL MCKEE, CLARENCE & PURPLES	49	Rockie Lyne	ROCKIE LYNE
20	20 POWER (FEAT. HALEY STROUSE)	JOEL MCKEE, CLARENCE & PURPLES	Little Big Town	LITTLE BIG TOWN	20	20 CRAZY FRIEND	JOEL MCKEE, CLARENCE & PURPLES	50	Miranda Lambert	MIRANDA LAMBERT
21	21 HILLBILLY DELUXE	JOEL MCKEE, CLARENCE & PURPLES	Brooks & Dunn	BRAD PAULSEN	21	21 I GET TO	JOEL MCKEE, CLARENCE & PURPLES	51	Blue County	BLUE COUNTY
22	22 A FEELIN' LIKE THAT	JOEL MCKEE, CLARENCE & PURPLES	Gary Allen	GARY ALLEN	22	22 THAT'S ALL I'LL EVER NEED	JOEL MCKEE, CLARENCE & PURPLES	52	Jimmy Wayne	JIMMY WAYNE
23	23 SETTLIN'	JOEL MCKEE, CLARENCE & PURPLES	Sugarland	SUGARLAND	23	23 GUYS LIKE YOU	JOEL MCKEE, CLARENCE & PURPLES	53	Eric Church	ERIC CHURCH
24	24 LIPS OF AN ANGEL	JOEL MCKEE, CLARENCE & PURPLES	Jack Ingram	JACK INGRAM	24	24 TAKE IT ALL OUT ON ME	JOEL MCKEE, CLARENCE & PURPLES	54	Mark Wills	MARK WILLS
25	25 WASTED	JOEL MCKEE, CLARENCE & PURPLES	Carrie Underwood	CARRIE UNDERWOOD	25	25 STEALING KISSES	JOEL MCKEE, CLARENCE & PURPLES	55	Felt Hill	FEEL HILL
26	26 LONG TIME ALONE	JOEL MCKEE, CLARENCE & PURPLES	Dwanks Bentley	DWANKS BENTLEY	26	26 SPOKEN LIKE A MAN	JOEL MCKEE, CLARENCE & PURPLES	56	Blaine Larsen	BLAINE LARSEN
27	27 FORE SHE WAS MAMA	JOEL MCKEE, CLARENCE & PURPLES	Clay Walker	CLAY WALKER	27	27 WHAT I DID LAST NIGHT	JOEL MCKEE, CLARENCE & PURPLES	57	Catherine Britt	CATHERINE BRITT
28	28 GOOD DIRECTIONS	JOEL MCKEE, CLARENCE & PURPLES	Joey+Rory	JOEY+RORY	28	28 GOT IT	JOEL MCKEE, CLARENCE & PURPLES	58	Colbie Caillat And Tim Longone	COLBIE CALIAT AND TIM LONGONE
29	29 A WOMAN'S LOVE	JOEL MCKEE, CLARENCE & PURPLES	Billy Currington	BILLY CURRINGTON	29	29 MISSING MISSOURI	JOEL MCKEE, CLARENCE & PURPLES	59	Sara Evans	SARA EVANS
30	30 ANYWAY (C. ADLWTH)	JOEL MCKEE, CLARENCE & PURPLES	Alan Jackson	ALAN JACKSON	30	30 BUILT TO LAST	JOEL MCKEE, CLARENCE & PURPLES	60	Heartland	HEARTLAND



★ HITPREDICTOR

COUNTRY

ARTIST	TITLE	Chart Rank	ARTIST	TITLE	Chart Rank
Watching You (83.8)	—	—	Red High Heels (72.6)	—	13
It Just Comes Natural (60.4)	2	—	It Ain't You (91.5)	16	16
Another Day (60.1)	4	—	You'll Always Be My Baby (60.5)	17	17
Ladies Love Country Boys (50.4)	5	—	I Just Came Back From A War (84.2)	18	18
Simple Boy (70.9)	8	—	A Fool's Usa (60.6)	22	22
Anyway (C. Adlwth)	10	—	Good Direction Mercury (96.7)	29	29
Alyssa Lee (Alyssa Nashville) (83.4)	12	—	Startin' With Me (60.2)	31	31

See chart legend for rules and explanations. *Indicates recently listed title. **Indicates new release.

Chart Rank: 1 = Top 10, 2 = Top 20, 3 = Top 30, 4 = Top 40, 5 = Top 50, 6 = Top 60, 7 = Top 70, 8 = Top 80, 9 = Top 90, 10 = Top 100.

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NOTH COUNTRY SONGS: 114 country songs are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airplay is based on songs airing on the top 20 on the BDS Airplay and Audience charts for the week ending 1/27/07. © 2007 Nielsen Broadcast Data Systems, Inc. All rights reserved. *2007 Nielsen Broadcast Data Systems, Inc. All rights reserved. HITPREDICTOR: © 2007, Promosource. All rights reserved. Radio and Records are trademarks of Think Media, Inc. ALL CHARTS: See Chart Legend for rules and explanations

Data for week of FEBRUARY 3, 2007 | For chart reprints call 646.654.4633

BETWEEN THE BULLETS www.billboard.biz

NEWER SONGS DASH IN CHART'S TOP HALF

With Rodney Atkins' "Watching You" dominating Hot Country Songs for a second week, five new singles make conspicuous gains in the chart's upper half.

Each of those five have been on the list for fewer than 10 chart weeks, led by a 14.4 leap for Kenny Chesney's "Beer in Mexico." With Airpower honors, that track swipes the chart's biggest gain (up 4.2 million impressions) in its sixth chart week.

Other titles posting similar early results in-

side the top 30 include Tim McGraw's "Last Dollar (Fly Away)," which jumps 25-18 in its fourth week, and Sugland's "Settin' Up" 28-23 in its fourth week.

Further down, Carrie Underwood's "Wasted" improves 30-25 in its ninth chart week, and Alan Jackson's "A Woman's Love" cracks the top 30 (34-30) in its fifth week.

Look for Rascal Flatts' "Stand" to join those ranks soon. It vaults 47-35 in its third chart week. —Wade Jason

Go to www.billboard.biz for complete chart data | 55

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 HOT
LATIN SONGS

TITLE		ARTIST / SINGER / GENRE	
1	4	7	6
1	2	3	1
2	3	4	2
3	1	2	3
4	1	3	4
5	1	2	3
6	1	2	3
7	2	2	1
8	3	3	2
9	3	2	1
10	7	6	5
11	8	5	4
12	9	11	10
13	10	10	9
14	11	11	8
15	15	15	14
16	16	16	13
17	20	17	19
18	14	12	18
19	17	25	20
20	19	21	21
21	25	25	22
22	15	15	15
23	28	28	28
24	23	23	24
25	34	34	34

Armen PROM / PROTECCIONES Hector "El Father" 1	It's Not 1 and the next chart appears for the V才知道 following Don Omar's "Reggaeton"
Wesley & MACHET 1	
in Feasring, La Man 1	
Maria 1 Luis Vazquez	
Luis Vazquez UNIVERSAL / LITFAN	
Marco Antonio Solis 1	
Elton 1	
Xtreme LA CALLE / UNIVERSITARIO	
El Puma 1	
Ricardo THE TELMEX	
Los Rumberos Del Norte RIVERA	
Los Rumberos Del Norte RIVERA	
El Puma 1	
Julie 1	
Featuring Ken-Y 1	
Rakim & Ken-Y UNIVERSAL / LITFAN	
La Sa Estacion 1	
Reb 1	
EMI / MUSICA HOT 1	
Surfing Los Angeles MY BROTHER	
Conjunto Primavera 1	
José Sebastian MUSICA / SALSA	
El Puma 1	
EL TECNICO / MUSICA 1	
Sam Bandera 1	
Yuridia SONY / EMI / HOT	
El Puma 1	
Los Tigres Del Norte 1	
Indocable EMI / TELMEX	
Toby Love 1	
Surfing Los Angeles MY BROTHER	

#	ARTISTA	TÍTULO	SINOPSIS (SOLO CONTENIDO)		SINOPSIS (SOLO CONTENIDO)	ARTISTA
			ESTRENO	ESTRENO		
36	Don Omar	NO SE DE ELLA (MY SPACE)	ESTRENO	ESTRENO	ESTRENO	Don Omar
37	Alejo & Fló	ME QUIERE BESAR	ESTRENO	ESTRENO	ESTRENO	Don Omar
38	Los Horoscopos	MI AMOR POR TI	ESTRENO	ESTRENO	ESTRENO	Los Horoscopos
39	Almacenamiento Musical	POR TU AMOR	ESTRENO	ESTRENO	ESTRENO	Almacenamiento Musical
40	Allegro	LA PRIMERA PERSONA	ESTRENO	ESTRENO	ESTRENO	Allegro
41	Paulina Rubio	NA DA PUEDE CAMBIARME	ESTRENO	ESTRENO	ESTRENO	Paulina Rubio
42	El Chavo De Siempreviva	LA NOCHE PERFECTA	ESTRENO	ESTRENO	ESTRENO	El Chavo De Siempreviva
43	Petrucci	QUEMADA, HACES FALTA	ESTRENO	ESTRENO	ESTRENO	Petrucci
44	Ricardo Montaner	HERIDAS DE AMOR	ESTRENO	ESTRENO	ESTRENO	Ricardo Montaner
45	Zon	FANTASMAS	ESTRENO	ESTRENO	ESTRENO	Zon
46	Las Gorgoritas	SOY UNA GORDA	ESTRENO	ESTRENO	ESTRENO	Las Gorgoritas
47	N'Klabe	ELLA VOLVIO	ESTRENO	ESTRENO	ESTRENO	N'Klabe
48	Banda El Recodo	TIENES UNA PELA (ESTRENO)	ESTRENO	ESTRENO	ESTRENO	Banda El Recodo
49	Luny Tunet	ALOCATE	ESTRENO	ESTRENO	ESTRENO	Luny Tunet
50	El Coyote Y Su Banda Tierra Santa	PA'R IMPRESIONARTE	ESTRENO	ESTRENO	ESTRENO	El Coyote Y Su Banda Tierra Santa
51	Diane Rayen	CUANDO BAJA LA MAREA	ESTRENO	ESTRENO	ESTRENO	Diane Rayen
52	MICROSCOPICO	DEHO DE DEDICAR (ESTRENO)	ESTRENO	ESTRENO	ESTRENO	MICROSCOPICO
53	Los Bergrenos	IGUAL QUE IGUAL	ESTRENO	ESTRENO	ESTRENO	Los Bergrenos
54	Rakim & Ken-Y	DEHO DE DEDICAR (ESTRENO)	ESTRENO	ESTRENO	ESTRENO	Rakim & Ken-Y
55	AKON	SENSES	ESTRENO	ESTRENO	ESTRENO	AKON
56	KONVICT/GRANATE/ARTISTAS VARIOS	TODO SE DERRUMBO	ESTRENO	ESTRENO	ESTRENO	KONVICT/GRANATE/ARTISTAS VARIOS
57	Justin Timberlake	MY LOVE	ESTRENO	ESTRENO	ESTRENO	Justin Timberlake
58	Ricky Martin	PEGATE	ESTRENO	ESTRENO	ESTRENO	Ricky Martin
59	Lalo Mora	EL TILDE (ESTRENO)	ESTRENO	ESTRENO	ESTRENO	Lalo Mora
60	Ricardo Arjona	EL HOMBRE QUE MAS TE AMO	ESTRENO	ESTRENO	ESTRENO	Ricardo Arjona
61	Valentín Elizalde	DE VIEZ EN MES	ESTRENO	ESTRENO	ESTRENO	Valentín Elizalde
62	Wesley Jatras	LOBO DOMESTICADO	ESTRENO	ESTRENO	ESTRENO	Wesley Jatras

**TOP
LATIN ALBUMS.**

RANK	ARTIST	SONG	COUNTRY		RELEASER	FORMAT	TITLE	
			1	2				
1	LEAH LAWRENCE	LOVE	USA	COLombia	THE TROUBLE (11.00)	CD/Streaming Label (PHRE)	Celestial	1
2	411 BBO	DON CHAN	COLombia	USA	100% (11.00)	CD/Streaming Label (PHRE)	King Of Kings	1
3	AVENTURA	LA BANDERA	COLombia	USA	LA BANDERA (11.00)	CD/Streaming Label (PHRE)	K.B.: Live	1
4	VARIOUS ARTISTS	LA BANDERA PRESENTA ALIANTE	COLombia	USA	LA BANDERA PRESENTA ALIANTE (11.00)	CD/Streaming Label (PHRE)	Por Kunito, Ang & Kunito & Dan	1
5	MANA	LA BANDERA	COLombia	USA	LA BANDERA (11.00)	CD/Streaming Label (PHRE)	NOW Latino 2	1
6	VARIOUS ARTISTS	LA BANDERA	COLombia	USA	LA BANDERA (11.00)	CD/Streaming Label (PHRE)	Amor Es Combati	1
7	MARCO ANTONIO SOLIS	LA BANDERA	COLombia	USA	LA BANDERA (11.00)	CD/Streaming Label (PHRE)	Traezos De Mi Alma 2	1
8	2017 CANTANTE	LEO DAN	COLombia	USA	LEO DAN (11.00)	CD/Streaming Label (PHRE)	La Historia	1
9	—	LOS TUCANES DE TALAVERA	COLombia	USA	El Pepe De Los Pollos (11.00)	CD/Streaming Label (PHRE)	El Pepe De Los Pollos	1
10	—	EL PAZ DE LA SIERRA	COLombia	USA	EL PAZ DE LA SIERRA (11.00)	CD/Streaming Label (PHRE)	Conquistando Corazones	1
11	VARIOUS ARTISTS	EL PAZ DE LA SIERRA	COLombia	USA	EL PAZ DE LA SIERRA (11.00)	CD/Streaming Label (PHRE)	Los Vaqueros	1
12	VALENTIN ELIZALDE	EL PAZ DE LA SIERRA	COLombia	USA	EL PAZ DE LA SIERRA (11.00)	CD/Streaming Label (PHRE)	Vencedor	1
13	RICKY MARTIN	EL PAZ DE LA SIERRA	COLombia	USA	EL PAZ DE LA SIERRA (11.00)	CD/Streaming Label (PHRE)	MTV Unplugged	1
14	ANA GABRIEL	EL PAZ DE LA SIERRA	COLombia	USA	EL PAZ DE LA SIERRA (11.00)	CD/Streaming Label (PHRE)	La Reina Canta A Mexico	1
15	WISIN & YANDEL	EL PAZ DE LA SIERRA	COLombia	USA	EL PAZ DE LA SIERRA (11.00)	CD/Streaming Label (PHRE)	Pa'l Mundo	1
16	LUNY TUNES & TAINY	EL PAZ DE LA SIERRA	COLombia	USA	EL PAZ DE LA SIERRA (11.00)	CD/Streaming Label (PHRE)	Mis Flores: Los Benjamines	1
17	BRUNO / LOS BUKIS / LOS TEMERARIOS	EL PAZ DE LA SIERRA	COLombia	USA	EL PAZ DE LA SIERRA (11.00)	CD/Streaming Label (PHRE)	OB7	1
18	—	EL PAZ DE LA SIERRA	COLombia	USA	EL PAZ DE LA SIERRA (11.00)	CD/Streaming Label (PHRE)	The Bad Boy	1
19	HECTOR "EL FATHER"	EL PAZ DE LA SIERRA	COLombia	USA	EL PAZ DE LA SIERRA (11.00)	CD/Streaming Label (PHRE)	El Padre De La Marcha (11.00)	1
20	LOS BUKIS	EL PAZ DE LA SIERRA	COLombia	USA	EL PAZ DE LA SIERRA (11.00)	CD/Streaming Label (PHRE)	30 Recuerdos	1
21	INTOCABLE	EL PAZ DE LA SIERRA	COLombia	USA	EL PAZ DE LA SIERRA (11.00)	CD/Streaming Label (PHRE)	Crocendo, Cruce De Caminos	1
22	VICENTE FERNANDEZ	EL PAZ DE LA SIERRA	COLombia	USA	EL PAZ DE LA SIERRA (11.00)	CD/Streaming Label (PHRE)	La Tragedia Del Viejo	1
23	YURIOS	EL PAZ DE LA SIERRA	COLombia	USA	EL PAZ DE LA SIERRA (11.00)	CD/Streaming Label (PHRE)	Hable El Corazon	1
24	—	EL PAZ DE LA SIERRA	COLombia	USA	EL PAZ DE LA SIERRA (11.00)	CD/Streaming Label (PHRE)	Masturbacion: Sold Out	1
25	R. M. & KENY	EL PAZ DE LA SIERRA	COLombia	USA	EL PAZ DE LA SIERRA (11.00)	CD/Streaming Label (PHRE)	La Muerte Del Soliton	1
26	LOS TIGRES DEL NORTE	EL PAZ DE LA SIERRA	COLombia	USA	EL PAZ DE LA SIERRA (11.00)	CD/Streaming Label (PHRE)	La Muerte Del Soliton	1
27	—	CALLE 13	COLombia	USA	CALLE 13 (11.00)	CD/Streaming Label (PHRE)	Calle 13	1
28	—	AVANT	COLombia	USA	AVANT (11.00)	CD/Streaming Label (PHRE)	Avant 100% (11.00)	1

ARTIST	SONG	ALBUM
JOSE ANTONIO RIVERA	CONSUMIR LUEGO	LA VIDA
ALEJANDRO SANZ	EL TRABAJO	ALICANTE (1997)
LOS HEREDOS DE DURANGO	LA VIDA	LOS HEREDOS DE DURANGO (1996)
PAULINA Y LOS BRUNOS	DE NOCHE	DE NOCHE (1996)
LOS BUKIS	LA VIDA	LOS BUKIS (1996)
RAIMON & KEN	MATERDAD	NO HAY VIDA SIN MATERDAD (1996)
ANDREA NOCELLI	LA VIDA	LA VIDA (1996)
SIN BANDERA	ESTAMOS NOSOTROS	ESTAMOS NOSOTROS (1996)
ALICAHANES	ESTAMOS NOSOTROS	ESTAMOS NOSOTROS (1996)
PAPEL	VALIENTE ELIZABETH	VALIENTE ELIZABETH (1996)
CONJUNTO PRIMAVERA	POE	CONJUNTO PRIMAVERA (1996)
JAVIER SOLIS	LA PESADA	LA PESADA (1996)
LOS ORIGINALES DE SAN JUAN	LA PESADA	LA PESADA (1996)
BETO Y SUS CANARIOS	C	BETO Y SUS CANARIOS (1996)
LOS BUKIS	LA VIDA	LA VIDA (1996)
MIGUELETO	LA VIDA	MIGUELETO (1996)
RBD	LA VIDA	LA VIDA (1996)
LOS RIELEROS DEL NORTE	LA VIDA	LOS RIELEROS DEL NORTE (1996)
DADDY YANKEE	Bar	DADDY YANKEE (1996)
ANA GABRIEL	EL MUNDO	EL MUNDO (1996)
LOS RIELEROS DEL NORTE	LA VIDA	LOS RIELEROS DEL NORTE (1996)
REIK	LA VIDA	LA VIDA (1996)
HENRY ARINTI	Don Chup	Presente (1996)
ALLIANTES	LA VIDA	ALLIANTES (1996)
MONCHY & ALEXANDRA	LA VIDA	LA VIDA (1996)
ALEGRES DE LA SIERRA	LA VIDA	LA VIDA (1996)
GRUPO EXTREMADURA	LA VIDA	LA VIDA (1996)

TÍTULO	ARTIST	ARTISTA (ANIVERSARIO / DISTRIBUIDOR / LABEL / PRICE)	TÍTULO
Los Monomatos	AVVENTURA	PREMIUM 100% EXCLUSIVO 100% NUEVO (13 Bs.)	God's Project
Desasados	LOS HERMANOS JAVIER Y FERNANDO	PARA Tl. NUEVA Historia	32
Historias Nortenas	LOS GRANDES DE SAN JUAN	Nuestro Mexico 30 Super Extra	32
Ajor... Colección	VALENTIN ELIZALDE	16 Exitos	37
Nuestra Cora Maestra	LA SA ESTACION	El Mundo Se Equivoca	13
Amor	FRANCO DE VITA	Mi Vida Y Una Historia En Vivo	13
El (H) Amor	XTREME	La Calle (Single) (11 Bs.)	13
Pasado	CONJUNTO PRIMAVERA	Haciendo Historia	13
Línea De Oro	INTOCABLE	Luna De Oro	13
En Vivo Vol. II	JUAN GABRIEL	X	13
Nuestra Historia	VARIOUS ARTISTS	Chear Fan, Vol. 1 (CD)	27
La Javer Sola	MARIC ANTHONY	Siempre Contigo (CD)	27
Línea De Oro	VARIOUS ARTISTS	Now Latino	13
Pródigo Por Siempre	RICARDO ARIZONA	Los Grandes De Limas (CD)	13
Línea De Oro	SHAKIRA	La Historia Continúa, Parte II	2
Grande Que Tu	MARIC ANTHONY 2010	Utopia	2
Nuestro Amor	BELINDA	Exitos: 86 06	13
Ajor... Colección	OLGA TANCON	Soy Como Tu	13
En Dirección	LUIS FONSECA	Paulina Rubio (CD)	13
De Una Rata	VALENTIN ELIZALDE	Asi Soy	13
Línea De Oro	LOS HERMANOS VS. LA MIGRA	Los Hermanos Vs. La Migra	13
Severina	FIRELLA	Como Me Haces Feliz Y Mucho (Exitos Max.)	13
Bendicion Relajada	PAULINA RUBIO	Ananda	13
Exitos	DIANA REYES	No. 1 De La Reina	13
Duelo El Amor	MIAMI & TROPICAL (CD)	MIAMI & TROPICAL (CD)	13
Ajor... Colección	70	71	72

LATIN

LATIN AIRPLAY

POP

WEEK	TITLE	ARTIST (INSTRUMENTAL / PROMOTION LABEL)
1	TU RECUERDO	JOSE MIGUEL Y LA BANDA (BING NORTE)
2	BENDITA TU LUZ	JOSE MIGUEL Y LA BANDA (BING NORTE)
3	ME MUERO	LA SA ESENCIA (BING NORTE)
4	INVIERNO	JOSE MIGUEL Y LA BANDA (BING NORTE)
5	SI TU NO ESTAS	JOSE MIGUEL Y LA BANDA (BING NORTE)
6	UN AMOR	LUIS FELIPE (ANIVERSARIO LATINO)
7	COMO YO NADIE HA AMADO	JOSE MIGUEL Y LA BANDA (BING NORTE)
8	ANTES DE QUE TE VAYAS	MARIO ANTONIO SOLIS (TODVIA/16)
9	SER O PARECER	JOSE MIGUEL Y LA BANDA (BING NORTE)
10	NADA PUEDE CAMBIARME	JOSE MIGUEL Y LA BANDA (BING NORTE)
11	A LA PRIMERA PERSONA	ALIANO SOTO (BING LATINO)
12	QUEEN ME IBA A DECIR	JOSE MIGUEL Y LA BANDA (BING LATINO)
13	NI UNA SOLA PALABRA	JOSE MIGUEL Y LA BANDA (BING LATINO)
14	NO SE POR QUE	CHAVANE (BING NORTE)
15	TODO SE DERRUMBO	JOSE MIGUEL Y LA BANDA (BING NORTE)

TROPICAL

1	TITLE	ARTIST (INPHAT / PROMOTION LABEL)
1	SOLA	INPHAT (INPHAT / INPHAT)
2	QUE OCUPIO TIENE EL CIELO	INPHAT (INPHAT / INPHAT)
3	PARA PAM	WISH & TIGEL (INPHAT)
4	TU AMOR	INPHAT (INPHAT / INPHAT)
5	VALE LA PENA	TEGUL HAMIT (INPHAT)
6	ELLA Y EL VIEJO	INPHAT (INPHAT)
7	YAH YAH	INPHAT (INPHAT / SONY BMG NORTE)
8	LOS HOMBRES TIENEN LA CULPA	2000 CHIRI SANTOS RICO (INPHAT / INPHAT)
9	NO ME DEJES EN SOLO	INPHAT (INPHAT / INPHAT)
10	VAMOS A TOA	INPHAT (INPHAT / INPHAT)
11	SHORTHY SHORTY	INPHAT (INPHAT / INPHAT)
12	A QUIEN	INPHAT (INPHAT / INPHAT)
13	PEGUA LA VUELTA	INPHAT (INPHAT / INPHAT)
14	MIA	TITS (THE DANNON FEATURING SADIE DANNY / INPHAT)
15	PEGAO	INPHAT (INPHAT / INPHAT)
16	LA CUMBIA PEQUEÑA LAS VAGABUNDAS	INPHAT (INPHAT)

REGIONAL MEXICAN

NR	LANTA	TITLE	ARTIST (SINGER) / PROMOTOR (LABEL)
1		DEMI QUERES	JOSE MIGUEL (V-ARTIST/CD)
2		DE RODILLAS TE PIDO	JOSE MIGUEL (V-ARTIST/CD)
3		DE LA RANA	UNIVERSAL (MUSICAL/LATIN)
4		ESSE	
5		COQUETOS (PRIMERAS)	ENRIQUES
6		LE COMERÉ LA MUERTE A MI HIJO	JOSE MIGUEL (V-ARTIST/CD)
7		PO'R ELLA	
8		MAS ALLA DEL SOL	JOAN SEBASTIAN (V-ARTIST/CD)
9		MI AMOR PON TI	JOSE MIGUEL (V-ARTIST/CD)
10		NO ME PARECE (DIADEMA)	JOSE MIGUEL (V-ARTIST/CD)
11		NO, NO, NO, PRACTICA	EL CHAPO DE SINALOA (CD)
12		ALIADO DEL TIEMPO	JOSE MIGUEL (V-ARTIST/CD)
13		COMO ME HACES FALTA	JOSE MIGUEL (V-ARTIST/CD)
14		CHIQUITA	
15		LA SORPRENDIDA (PRESENTS SUMA ALL STARZ)	CD TELEVISION
16		QUE VUELVA	
17		LA CUMBIA (CD)	JOSE MIGUEL (V-ARTIST/CD)
18		TUS PALABRAS	MANO EL RUMBO (CD)
19		TIENES UNA SONRISAS	
20		EL CIELO Y SU DAMA (TERESA SANTA)	UNIVERSAL (MUSICAL/LATIN)

© LATIN ALBUMS

POP

1	2	3	ARTIST	TITLE / PRINT / DISTRIBUTION LABEL
1	1	1	RBD	EMO (EMI TELEVISIÓN)
2	2	2	A. D. QUINTANILLA JR	PRESENTS KUMBIA ALL STAR FROM KUMBIA ALL STAR TO KUMBIA ALL STAR (EMI TELEVISIÓN)
3	3	3	EL PUEBLO ARTISTS	WYNNING RECORDS (EMI TELEVISIÓN)
4	4	4	MARIA	EL PUEBLO (EMI TELEVISIÓN)
5	5	5	MARIA	EL PUEBLO (EMI TELEVISIÓN)
6	6	6	MARCO ANTONIO SOLIS	TRICEDAL (ALMA 2 (EMI TELEVISIÓN))
7	7	7	LEO DIAZ	LA VESTIDA (EMI SMS NORTE)
8	8	8	RICKY MARTIN	EMI (EMI SMS NORTE)
9	9	9	YURIDIA	EMI (EMI SMS NORTE)
10	10	10	ANIA EL CRONAL	EMI (EMI SMS NORTE)
11	11	11	ALEJANDRA SPINOSA	EL SHOW DE LOS MIGRANTES (EMI TELEVISIÓN)
12	12	12	ANDREA BOCELLI	EMI (EMI TELEVISIÓN)
13	13	13	SIN BANDERA	EMI (EMI SMS NORTE)
14	14	14	PAISAJE	EMI (EMI SMS NORTE)
15	15	15	RBD	EMI (EMI TELEVISIÓN)
16	16	16	ANNA GABRIEL	EL REY (EMI SMS NORTE)
17	17	17	RE-LO	SIERRA (EMI SMS NORTE)
18	18	18	LA SA ESTACION	EMI (EMI SMS NORTE)

TROPICAL

REGIONAL MEXICAN

ARTIST	TITLE	FORMAT	RECORDING LABEL
EL VASCO	LOS JUICIOS DE TUJUANA	7"	EL VASCO
EL VASCO	LA PENA DE LOS PELIGROSOS	7"	EL VASCO
K-PAZ DE LA SIERRA	EL VASCO	7"	EL VASCO
VALENTIN ELIZALDE	VALENTIN	7"	EL VASCO
WINDSON	WINDSON LATINO	7"	EL VASCO
ANA GABRIEL	LA BURGUESA (SOY EN NOMBRE)	7"	EL VASCO
BRONCO	LOS GUNIS / LOS TEMERARIOS	7"	EL VASCO
LOS BUKIS	SE MESES	7" (PROMO)	EL VASCO
INTOCABLE	INTOCABLE	7"	EL VASCO
VICENTE FERNANDEZ	ESTRELLAS DE CAMINOS (SIN TELEFONO)	7"	EL VASCO
LOS TIGRES DEL NORTE	VALERIA (SOY EN NOMBRE)	7"	EL VASCO
LA BURGUESA	POESIA VIVA	7"	EL VASCO
LOS HOROSCORPOS DE DURANGO	LOS HOROSCORPOS	7"	EL VASCO
RARION AYALA Y SUS BRAVOS	EL NOMBRE	7"	EL VASCO
RARION AYALA Y SUS BRAVOS	VALERIA (NOMBRE NORTENA)	7" (PROMO)	EL VASCO
LOS BURN	LA MARCA (OLEO)	7" (PROMO)	EL VASCO
ALACHARENES MUSICAL	ALACHARENES	7"	EL VASCO
VALENTIN ELIZALDE	EN MI VIDA	7"	EL VASCO
EL COUNTRY	EL COUNTRY	7"	EL VASCO
PAPO Y AXELITA MEXICANA	PAPO Y AXELITA MEXICANA	7" (PROMO)	EL VASCO

See chart legend for Hot Dance Club Play and Hot Dance Singles Sales rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. **HOT DANCE AIRPLAY:** 7 dance stations are electronically monitored by Nielsen Broadcast Data Systems. See chart legend for rules and explanations. © 2007, Nielsen Business Media, Inc. All rights reserved.

Billboard HOT DANCE CLUB PLAY

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DANCE CLUB PLAY

TOP ELECTRONIC ALBUMS

**HOT
DANCE AIRPLAY**

TITLE		ARTIST / IMPRINT / PROMOTION LABEL
1	12	1 MY LOVE JAY-Z / REVENGE RECORDS FEAT. JAY-Z, TIDAL
2		U + UR HAND TINA TURNER
3		MOVE TOO FAST LADY GAGA
4		PROPER EDUCATION (THE WALL) KATY PERRY / REVENGE RECORDS / 1991 OF SILENCE
5		HERE (IN YOUR ARMS) HELENE SINGER / THIS THING叫SANTABABY
6		I GO CRAZY JAY-Z / REVENGE RECORDS
7		GO! JAY-Z / REVENGE RECORDS
8		SET IT IN MONEY DANIELLE FOY PHARRELL WILLIAMS / MAXXOLIC / REVENGE
9		BY MY SIDE JAY-Z / REVENGE RECORDS
10		DANGEROUS POWER SAM & DEANNE FEAT. JIM BURN (ORGANIC NATURE)
11	9	CHRISTINA AGUILERA JOURNEY
12		SAY IT RIGHT JAY-Z / REVENGE RECORDS / HELENE SINGER / HELENE SINGER
13		JUST A GIRL VANIA YAN DIAZ / REVENGE
14		WE'RE ALL TALKIN' UP FOR DETROIT FREDDIE DAVIS / LAMONT DAVIS
15		LOVE DON'T LET ME GO (WALKING AWAY) JAY-Z / REVENGE RECORDS / FEAT. SNOOP / MC HAMM / MARY J. BLIGE
16		IRREPLACEABLE BEYONCE / UTV
17		RIDING THE WAVE (COUNTING DOWN THE DAY) JAY-Z / REVENGE RECORDS / TIDAL
18		YEAH YEAH BROOKLYN BOOGIE LEAGUE / REVENGE
19		YOU'LL ALWAYS HAVE ME DEBBIE BOLWELL / TAYTOR LEE
20		WIND IT UP JAY-Z / REVENGE RECORDS
21		RUNAWAY AMERICAN COLUMBIA
22		JUST A GIRL MADISON MAHAN / BISS
23		BY THE WAY JAY-Z / REVENGE RECORDS / AGO ONE
24	3	TAKE IT TONI MONTI & LIMA KESOZO
25		SAEONA ULTRA SAEONA

FEB
3
2007

HITS OF THE WORLD Billboard

JAPAN
ALBUMS

LAST WEEK	LAST WEEK	LAST WEEK	JANUARY 23, 2007
1	NEW	NEW	INDIECHOR (JAPAN)
			MADE IN TURKEY (ED + ENO) ACES TRAX
2	NEW	ALIVE	INDIECHOR (TOKYO FACTORY)
3	NEW	NEW	TAMIO OKUDA
4	NEW	NEW	SHIN NIN 120 TOME OKUDA SINGLE COLLECTION SONY
5	NEW	NEW	MADE IN TURKEY (ED) ACES TRAX
6	NEW	NEW	TAMIO OKUDA
7	4	1	INDIECHOR 2ND TOME OKUDA SINGLE COLLECTION SONY
8	1	1	STREET MESSAGE WARPER
9	2	1	AKAYA
10	3	1	WESTERN IN HONDA COLUMBIA
			2 KOKURUKO
			ALL SMALLS (ED) ACES TRAX
			3 KOKURUKO BEAT CRUSADERS
			BEAT CRUSADERS IN THE PLANET (EDSTAR)
			4 KUMI KODA
			BLACK GEMINI (ED+ENO) ACES TRAX

FRANCE
ALBUMS

LAST WEEK	LAST WEEK	LAST WEEK	JANUARY 23, 2007
1	2	1	BANDEAR (EDITION 2006-2007)
			REFLEXX DES MÉDITATIONS (ED)
2	1	2	YANNICK NAJAD
3	4	3	TOULOUSE
4	3	4	DIAM'S
5	2	5	OLIVIER RUEZ
6	4	6	LA TÉMPE CHOCOLAT POURQUOI
7	5	7	MICHEL DELPECH
8	6	8	ED
9	7	9	VARIOUS ARTISTS
10	10	10	LE SILENT NOISE (ED/SPHÈRES)
			11 MÉMOIRE DÉSÉPPILES
			12 MAURANE
			MAURANE (EDITION/POLYDOR)
			13 AKON
			AKON (EDITION)
			14 CHIMENE BADI
			CHIMENE BADI (EDITION)

ITALY



ALBUMS

LAST WEEK	LAST WEEK	LAST WEEK	JANUARY 23, 2007
1	2	1	SPRÖSSIGEN
2	1	2	ELBIA
3	1	3	LAURA PAUSINI
4	2	4	ED
5	3	5	NELLY FURTADO
6	4	6	EDDIE GÖTTER
7	5	7	U2
8	6	8	URIS SINGLES MERCY
9	7	9	ANTONELLO VENDITTI
10	8	10	ED
			ZUCCHERO
			ED
			7 REINATO ZERO
			REINATO ZERO TATTICA
			8 TIZIANO FERRO
			ED
			9 ADRIANO CELENTANO
			EDICALENTANO ED CLAUDIO CELENTANO
			10 VASCO ROSSI
			ED VASCO ROSSI (EDITION CAPITOL)

SWITZERLAND



SINGLES

LAST WEEK	LAST WEEK	LAST WEEK	JANUARY 23, 2007
1	1	1	UNHÖF (CENTRAL)
2	2	2	ALL GOOD THINGS (COME TO AN END)
3	3	3	PATIENCE
4	4	4	THAT'S ALL
5	5	5	HURT
6	6	6	ED
7	7	7	CAMPARI SODA
8	8	8	ED
9	9	9	MY LOVE
10	10	10	LAURA PAUSINI

ALBUMS

LAST WEEK	LAST WEEK	LAST WEEK	JANUARY 23, 2007
1	NEW	1	CARLA BRUNI
			ED (EDITION)
2	1	2	AST FLORIAN
3	2	3	ED
4	3	4	NELLY FURTADO
5	4	5	LAURA PAUSINI

UNITED KINGDOM



ALBUMS

LAST WEEK	LAST WEEK	LAST WEEK	JANUARY 21, 2007
1	1	1	FIRST OFFICIAL CD/CD+DVD
2	2	2	ANTH WINEHOUSE (ED)
3	3	3	UNDISCOVERED
4	4	4	ED
5	5	5	COSTELLO MUSIC
6	6	6	ED
7	7	7	ED
8	8	8	ED
9	9	9	ED
10	10	10	ED

AUSTRALIA



ALBUMS

LAST WEEK	LAST WEEK	LAST WEEK	JANUARY 21, 2007
1	1	1	SHINE PATROL
2	2	2	EDIE PULICKER
3	3	3	DAMIEN LEITH
4	4	4	EDIE PULICKER
5	5	5	PINK
6	6	6	EDIE PULICKER
7	7	7	EDIE PULICKER
8	8	8	EDIE PULICKER
9	9	9	EDIE PULICKER
10	10	10	EDIE PULICKER

SPAIN



ALBUMS

LAST WEEK	LAST WEEK	LAST WEEK	JANUARY 21, 2007
1	1	1	IL DIVO
2	2	2	EDIE PULICKER
3	3	3	ALEJANDRO SANZ
4	4	4	EDIE PULICKER
5	5	5	CARLA BRUNI
6	6	6	EDIE PULICKER
7	7	7	EDIE PULICKER
8	8	8	EDIE PULICKER
9	9	9	EDIE PULICKER
10	10	10	EDIE PULICKER

FINLAND



SINGLES

LAST WEEK	LAST WEEK	LAST WEEK	JANUARY 21, 2007
1	1	1	PROPER EDUCTAION
2	2	2	EDIE PULICKER
3	3	3	EDIE PULICKER
4	4	4	DON'T FALL ASLEEP
5	5	5	PATTY (PARTLY ALL THE TIME)
6	6	6	EDIE PULICKER
7	7	7	EDIE PULICKER
8	8	8	EDIE PULICKER
9	9	9	EDIE PULICKER
10	10	10	EDIE PULICKER

ALBUMS

LAST WEEK	LAST WEEK	LAST WEEK	JANUARY 21, 2007
1	1	1	VILLE KILIANE
2	2	2	SIULIN VILLE
3	3	3	EDIE PULICKER
4	4	4	EDIE PULICKER
5	5	5	EDIE PULICKER

GERMANY



ALBUMS

LAST WEEK	LAST WEEK	LAST WEEK	JANUARY 21, 2007
1	1	1	EDIE PULICKER
2	2	2	EDIE PULICKER
3	3	3	EDIE PULICKER
4	4	4	EDIE PULICKER
5	5	5	EDIE PULICKER
6	6	6	EDIE PULICKER
7	7	7	EDIE PULICKER

CANADA

ALBUMS

LAST WEEK	LAST WEEK	LAST WEEK	JANUARY 21, 2007
1	1	1	NELLY FURTADO
2	2	2	JUSTIN TIMBERLAKE
3	3	3	EDIE PULICKER
4	4	4	EDIE PULICKER
5	5	5	EDIE PULICKER
6	6	6	EDIE PULICKER
7	7	7	EDIE PULICKER

MEXICO

ALBUMS

LAST WEEK	LAST WEEK	LAST WEEK	JANUARY 21, 2007
1	1	1	EDIE PULICKER
2	2	2	EDIE PULICKER
3	3	3	EDIE PULICKER
4	4	4	EDIE PULICKER
5	5	5	EDIE PULICKER
6	6	6	EDIE PULICKER
7	7	7	EDIE PULICKER

POLAND

ALBUMS

LAST WEEK	LAST WEEK	LAST WEEK	JANUARY 21, 2007
1	1	1	EDIE PULICKER
2	2	2	EDIE PULICKER
3	3	3	EDIE PULICKER
4	4	4	EDIE PULICKER
5	5	5	EDIE PULICKER
6	6	6	EDIE PULICKER
7	7	7	EDIE PULICKER

EURO DIGITAL TRACKS



LAST WEEK	LAST WEEK	LAST WEEK	JANUARY 21, 2007
1	1	1	EDIE PULICKER
2	2	2	EDIE PULICKER
3	3	3	EDIE PULICKER
4	4	4	EDIE PULICKER
5	5	5	EDIE PULICKER
6	6	6	EDIE PULICKER
7	7	7	EDIE PULICKER

WALLONIA SINGLES



ALBUMS

LAST WEEK	LAST WEEK	LAST WEEK	JANUARY 21, 2007
1	1	1	EDIE PULICKER
2	2	2	EDIE PULICKER
3	3	3	EDIE PULICKER
4	4	4	EDIE PULICKER
5	5	5	EDIE PULICKER
6	6	6	EDIE PULICKER
7	7	7	EDIE PULICKER

HUNGARY SINGLES



ALBUMS

LAST WEEK	LAST WEEK	LAST WEEK	JANUARY 21, 2007
1	1	1	EDIE PULICKER
2	2	2	EDIE PULICKER
3	3	3	EDIE PULICKER
4	4	4	EDIE PULICKER
5	5	5	EDIE PULICKER
6	6	6	EDIE PULICKER
7	7	7	EDIE PULICKER

EURO

EUROCHARTS

SINGLE SALES

WEEK 10
MARCH 2007
SINGLES ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES COUNTS OF 20 EUROPEAN COUNTRIES.

1	3	HURT	CHRISTINA AGUILERA
2	2	ALL GOOD THINGS (COME TO AN END)	DEPECHE MODE
3	4	SMACK THAT	MCY/DR. DRE/50 CENT
4	6	PROMISES OF EDUCATION	ERIC CLAPTON/PAUL McCARTNEY
5	12	MARLY-GOMONT	LEONARD COHEN
6	8	EVERYTIME WE TOUCH	CAROLINA ANDREWS
7	10	QUEEN OF KEEF	ELAIS/PAUL McCARTNEY
8	7	FOUS TA CAGOULE	EDDIE RABIOSKI/PAUL McCARTNEY
9	9	PATIENCE	EMI/PAUL McCARTNEY
10	15	STARZ IN THEIR EYES	EDDIE RABIOSKI/PAUL McCARTNEY
11	11	IRREPLACEABLE	EMI/PAUL McCARTNEY/COLUMBIA
12	2	LOVE	JAY-Z/TIMOTHY LEWIS/JAY-Z/TIMOTHY LEWIS
13	22	TOO LITTLE TOO LATE	JAY-Z/TIMOTHY LEWIS/JAY-Z/TIMOTHY LEWIS
14	17	SAME JEANS	JAY-Z/TIMOTHY LEWIS/JAY-Z/TIMOTHY LEWIS
15	16	ONE NIGHT WITH YOU	JAY-Z/TIMOTHY LEWIS

ALBUMS

JANUARY 24, 2007

1	1	CARLA BRUNI	SO PENSES LA VIE
2	1	NELLY FURTADO	MEET ME IN THE GYM
3	2	U2	NO LINE ON THE HORIZON
4	3	U2	NO LINE ON THE HORIZON
5	9	PINK	THE ROSE
6	7	IL DIVO	IL DIVO
7	8	THE FRATELLIS	THE FRATELLIS
8	5	AMY WINEHOUSE	SATCHI TO BLACK & BLUE
9	6	EDWARD SUDARUSKY	EDWARD SUDARUSKY
10	11	JOHN TIMBERLAKE	THE 20TH CENTURY
11	10	THE FRATELLIS	COULD'VE BEEN FALLOUT
12	10	MORHSE	THE MORNING AFTER
13	8	TAKE THAT	REUNION
14	14	RED HOT CHILI PEPPERS	STANZA
15	18	ROSENSTOLZ	SAG ENDIGE LEBEN ISLAND

RADIO AIRPLAY

JANUARY 24, 2007

1	1	IRREPLACEABLE	EMI/PAUL McCARTNEY
2	3	HURT	CHRISTINA AGUILERA
3	2	LOVE	JAY-Z/TIMOTHY LEWIS/JAY-Z/TIMOTHY LEWIS
4	7	ALL GOOD THINGS (COME TO AN END)	DEPECHE MODE
5	6	U + UR HAND	PAUL McCARTNEY
6	4	PATIENCE	PAUL McCARTNEY
7	3	SMACK THAT	MCY/DR. DRE/50 CENT
8	9	SNOW (HEY OH)	MCY/DR. DRE/50 CENT
9	11	I WANNA LOVE YOU	MCY/DR. DRE/50 CENT/UPFRONT/EMI/UNIVERSAL MOTOWN
10	10	CHASING CARS	SHINNED/EMI/UNIVERSAL
11	12	WALKIN' IN THE SKIES	SHINNED/EMI/UNIVERSAL
12	15	AMERICA	SHINNED/EMI/UNIVERSAL
13	13	PROMISCUOUS	SHINNED/EMI/UNIVERSAL/HYDE/STINGRAY/EMI/MONDO
14	14	I DON'T BELIEVE IN ABSINTHOPOLIS	SHINNED/EMI/UNIVERSAL/HYDE/STINGRAY/EMI/MONDO
15	14	YOU GIVE ME SOMETHING	SHINNED/EMI/UNIVERSAL

TOP JAZZ

LIVE

ALBUMS

ARTISTS

SONGS

SONGWRITERS

SONGWRITERS</h3

CHARTS

LEGEND

ALBUM CHARTS

Sales data compiled from a representative pool of U.S. music merchants by Nielsen SoundScan. Sales data for RIAA and NPD retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in these genres.

● Albums with the greatest sales gain this week.

SALESTON Where included, this award indicates the title with the chart's largest unit increase.

PERC Where included, this award indicates the title with the chart's biggest percentage growth.

200 Indicates album entered top 100 of the Billboard 200 and has been removed from the Heesters chart.

PRICING INFORMATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. A * after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD come only available. * DualDisc available * CD/DVD come available. * Indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RAID AIRPLAY SINGLES CHARTS

Compiled from a national sample of data provided by Nielsen Broadcast Data Systems. Charts are ranked by number of gross airplay minutes, computed by Nielsen Broadcast Data Systems and Arbitron listening data. The exceptions are the Rhythmic Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECORDING RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs chart for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Hot 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Titles are removed from the Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Airplay chart if they have been on the chart for more than 20 weeks and rank below 50. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 50 (20 for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 50.

SINGLES CHARTS

The Hot 100 chart is compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset of core R&B/Hip-Hop stores by Nielsen SoundScan.

● Songs with the greatest sales gain.

CONFIGURATIONS

● CD Single available. ● Digital Download available. ● DVD single available. ● Vinyl single available. ● Vinyl Single available. ● CD/Mp3 Single available. Configurations are not included on all single charts.

HYPOTHECTOR

● Indicates title has Hypothector status in that particular format based on research data provided by Promotional. Songs are tested online by Promotional using multiple listeners and a representative sample of commonly profiled music consumers. Songs with a score of 60 or more (or 70 or more for digital download) are considered to have Hypothector status. Songs with a score of 65 or more (or 75 or more for country) are judged to have HB Potential, although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current and past titles with HB Potential, commentary, polls and more, please visit [www.hypothector.com](http://hypothector.com).

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

AWARD CEREMONY LEADERS

ALBUM CHARTS

● Recording Industry Assn. of America (RIAA) certification for net shipment of 300,000 units (Platinum). ● RIAA certification for net shipment of 1 million units (Platinum). Numerical witness or Platinum symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 30 minutes or more, the RIAA certification is based on the total number of CDs or tapes. ● Certification for net shipments of 1,000,000 units (Gold). ● Certification for 200,000 units (Platinum). ● Certification for 400,000 units (Multi-Platinum).

SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold). ● RIAA certification for 1 million paid downloads (Platinum). Numerals within platinum symbol indicate song's multi-platinum level. ● RIAA certification for net shipment of 300,000 copies (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles, 100,000 units for music videos, and 250,000 units for shortform or longform videos. ● RIAA platinum certification for net shipment of 50,000 units for video singles. ● RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

CVD SALES & VIDEO/RENTAL SALES

● RIAA gold certification for net shipment of 100,000 units or \$1 million in sales at suggested retail. ● RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail. ● RIAA gold certification for a minimum sales of 125,000 units or a dollar volume of \$8 million at retail for themusically released programs, or net 25,000 units or \$1 million suggested retail for non-thethemusically released programs. ● RIAA gold certification for net shipment of 100,000 units or a dollar volume of \$18 million at retail for themusically released programs, and of at least 50,000 units and \$2 million as suggested retail for non-thethemusically released programs.

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

FEB
3
2007

ALBUMS

SALES DATA COMPILED BY

Nielsen
SoundScan

TOP POP CATALOG

WEEK	LAST WEEK	ARTIST	RELEASER / DISTRIBUTOR / LABEL
1	2	GUNS N' ROSES	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (1988)
2	1	BOB SEGER & THE SILVER BULLET BAND	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (1980)
3	6	DANIELLE & BRIAN'S COMEDY CENTRAL	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (2004)
4	19	TOMMYM	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (2004)
5	7	PINK FLOYD	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (1973)
6	10	JOURNEY	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (1986)
7	8	CREED	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (1999)
8	9	THE DOORS	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (1970)
9	11	THE EAGLES	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (1973)
10	12	NORAH JONES	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (2003)
11	15	EVANESCENCE	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (2003)
12	11	THE URGENCE	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (2003)
13	14	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (2003)
14	13	ORIGINAL BROADWAY CAST RECORDING	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (1998)
15	16	LYNNYRD SKYNYRD	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (1973)
16	23	THE BEATLES	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (1969)
17	21	TIME	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (1961)
18	16	JOHNNY CASH	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (1960)
19	17	THE CURE	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (1984)
20	18	MICHAEL CHABEEL	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (1982)
21	19	ERIC CLAPTON	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (1986)
22	10	SUGARLAND	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (2001)
23	11	THE SPENCE BEEHIVE	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (1981)
24	15	STEVE WONDER	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (1970)
25	17	METALLICA	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (1986)
26	14	JOEY GROBAN	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (2001)
27	19	DEPECHE MODE	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (1981)
28	24	THE CURE	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (1983)
29	10	KELLY CLARKSON	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (2003)
30	12	VARIOUS ARTISTS	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (1971)
31	11	JOEY GROBAN	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (2001)
32	13	BOB MARLEY AND THE WAILERS	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (1976)
33	14	DER LEPPARD	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (1987)
34	15	LED ZEPPELIN	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (1970)
35	16	BOB MARLEY AND THE WAILERS	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (1976)
36	17	LYNNYRD SKYNYRD	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (1973)
37	18	THE BEACH BOYS	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (1963-66)
38	19	THE CURE	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (1983)
39	17	JIMI HENDRIX	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (1970-73)
40	18	GEORGE STRAIT	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (1990)
41	19	LEO ZEPPELIN	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (1970)
42	20	THE CURE	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (1983)
43	21	RED HOT CHILI PEPPERS	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (1984)
44	22	GEORGE STRAIT	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (1990)
45	23	THE CURE	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (1983)
46	24	LINKIN PARK	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (2000)
47	25	BOYZ II MEN	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (1993)
48	26	THE BEACH BOYS	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (1963-66)
49	27	THE CURE	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (1983)
50	28	THE BEACH BOYS	ATLANTIC RECORDS (INTER-DISTRI/INTERSCOPE) (1963-66)

TOP DIGITAL

WEEK	LAST WEEK	ARTIST	RELEASER / DISTRIBUTOR / LABEL	Title
1	2	DAUGHTY	ATLANTIC RECORDS	Daughtry
2	1	BOB DYLAN	ATLANTIC RECORDS	Jumpin' Jack
3	3	REGINA SPEKTOR	ATLANTIC RECORDS	Begins To Hope
4	2	JOHN MAYER	ATLANTIC RECORDS	Continuum
5	1	SOUNDTRACK	ATLANTIC RECORDS	Dreamgirls
6	5	JUSTIN TIMBERLAKE	ATLANTIC RECORDS	FutureSex/LoveSounds
7	6	THE FRAY	ATLANTIC RECORDS	How To Save A Life
8	7	DAWHOO KID	ATLANTIC RECORDS	Eye To The Telescope
9	8	MY CHEMICAL ROMANCE	ATLANTIC RECORDS	G-Unit Radio 22: Ho Ho Ho Is Dead
10	9	REPRISE	ATLANTIC RECORDS	The Black Parade
11	10	NELLY FURTADO	ATLANTIC RECORDS	Loose
12	11	DANE COOK	ATLANTIC RECORDS	Ham It! Swallow It!
13	12	TO-YO MA	ATLANTIC RECORDS	Appassionata
14	13	YANNIS	ATLANTIC RECORDS	Yannis Classical Sony BMG Masterworks
15	4	SOUNDTRACK	ATLANTIC RECORDS	Dreamgirls Deluxe Edition

TOP INTERNET

WEEK	LAST WEEK	ARTIST	RELEASER / DISTRIBUTOR / LABEL	Title
1	1	THE BEATLES	ATLANTIC RECORDS	Love
2	2	CORINNE BAILEY RAE	ATLANTIC RECORDS	Corinne Bailey Rae
3	3	DAUGHTRY	ATLANTIC RECORDS	Daughtry
4	4	CARLY SIMON	ATLANTIC RECORDS	Into White
5	5	SOUNDTRACK	ATLANTIC RECORDS	Dreamgirls: Deluxe Edition
6	6	THE FRAY	ATLANTIC RECORDS	Dreamgirls
7	5	JUSTIN TIMBERLAKE	ATLANTIC RECORDS	Futurism/LoveSounds
8	7	TYRELL	ATLANTIC RECORDS	Eye To The Telescope
9	8	JOHN MAYER	ATLANTIC RECORDS	Continuum
10	9	JOSE GROBAN	ATLANTIC RECORDS	Awake
11	10	AMERICA	ATLANTIC RECORDS	Here & Now
12	11	FRANK SINATRA	ATLANTIC RECORDS	Romance: Songs From The Heart
13	12	ROBIN THICKE	ATLANTIC RECORDS	The Evolution Of Robin Thicke
14	13	LOREENA MCKENNITT	ATLANTIC RECORDS	An Ancient Muse

TOP BLUES ALBUMS

WEEK	LAST WEEK	ARTIST	RELEASER / DISTRIBUTOR / LABEL
1	4	STEVE RAY VAUGHAN AND BROTHERS	ATLANTIC RECORDS
2	5	COCO MONToya	ATLANTIC RECORDS
3	6	THE HOLMES BROTHERS	ATLANTIC RECORDS
4	2	KEB MO'	ATLANTIC RECORDS
5	11	MARY MACDONALD	ATLANTIC RECORDS
6	7	ETTA JAMES	ATLANTIC RECORDS
7	8	THE CURE	ATLANTIC RECORDS
8	9	THE HOLMES BROTHERS	ATLANTIC RECORDS
9	10	BB. KING	ATLANTIC RECORDS
10	11	THE ROLLING STONES	ATLANTIC RECORDS
11	9	JOE BONAMASSA	ATLANTIC RECORDS
12	10	B.B. KING	ATLANTIC RECORDS
13	8	CHRIS SMITH	ATLANTIC RECORDS
14	11	JOHN LEWIS	ATLANTIC RECORDS
15	12	BUDDY GUY	ATLANTIC RECORDS

VIDEO

TOP DVD SALES

WEEK	WEEK	TITLE	ARTIST/RECORDED LABEL & NUMBER (PRICE)	Principal Performers	SALES
1	1	1 CRANK	CON SILENT HOMIE ENTERTAINMENT 70062 (29.98)	Jason Statham/Amy Smart	1,000
2	2	THE ILLUSIONIST	20TH CENTURY FOX 87001 (29.98)	Edward Norton/Paul Giamatti	900
3	3	JACKASS: NUMBER TWO	MTV HOME ENTERTAINMENT 47864 (29.98)	Johnny Knoxville/Bam Margera	800
4	4	THE DEVIL WEARS PRADA	20TH CENTURY FOX 87002 (29.98)	Meryl Streep/Kate Hathaway	700
5	5	PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST	DISNEY HOME ENTERTAINMENT 70063 (29.98)	Johnny Depp/Orlando Bloom	600
6	6	THE COVENANT	20TH CENTURY FOX 87003 (29.98)	Steven Seagal/Sebastian Stan	500
7	7	SNAKES ON A PLANE	20TH CENTURY FOX 87004 (29.98)	Samuel L. Jackson/Zuliana Marquez	400
8	8	TALLADEGA NIGHTS: THE BALLAD OF RICKY BOBBY	MTV HOME ENTERTAINMENT 4842 (29.98)	Will Ferrell/John C. Reilly	400
9	9	BARNYARD	MTV HOME ENTERTAINMENT 47314 (29.98)	Animated	300
10	10	CARS	MTV HOME ENTERTAINMENT 70064 (29.98)	Animated	300
11	11	BROKEN BRIDGES	MTV FAMILY/HOMIE ENTERTAINMENT 47124 (29.98)	Toby Keith/Kathy Preston	200
12	7	ICE AGE: MELTING DOWN	20TH CENTURY FOX 72721 (29.98)	Greg Kinnear/Steve Carell	150
13	8	SEASIDE	MTV HOME ENTERTAINMENT 18852 (29.98)	Jet Li/Yukarim Shodou	100
14	9	THE NIGHT LISTENER	MTV HOME ENTERTAINMENT 70013 (29.98)	Robin Wright/Penelope Cruz	100
15	10	INVINCIBLE	MTV HOME ENTERTAINMENT 70014 (29.98)	Mark Wahlberg/Greg Kinnear	100
16	11	STEP UP	MTV HOME ENTERTAINMENT 70015 (29.98)	Channing Tatum/Jenna Dewan	100
17	12	ICE AGE: THE MELTDOWN	20TH CENTURY FOX 72722 (29.98)	Animated	100
18	13	SEASIDE	MTV HOME ENTERTAINMENT 18853 (29.98)	Jet Li/Yukarim Shodou	100
19	14	FAMILY GUY: VOLUME FOUR	MTV HOME ENTERTAINMENT 70016 (29.98)	Animated	100
20	15	THE DESCENT	MTV HOME ENTERTAINMENT 70017 (29.98)	Shauna MacDonald/Hilarie Mendoza	100
21	16	SEEDMAN: RETURN	MTV HOME ENTERTAINMENT 70018 (29.98)	Brandon Routh/Kate Bosworth	100
22	17	IDIOCRACY	MTV HOME ENTERTAINMENT 48379 (29.98)	Luke Wilson/Maya Rudolph	100
23	18	BANDITAS	20TH CENTURY FOX 88311 (29.98)	Sasha Hayek/Penelope Cruz	100
24	19	THE DA VINCI CODE	MTV HOME ENTERTAINMENT 18834 (29.98)	Tom Hanks/Audrey Tautou	100
25	20	MARTIN: THE COMPLETE FIRST SEASON	MTV HOME ENTERTAINMENT 36512 (29.98)	Martin Lawrence/Tisha Campbell	100
26	21	MARTIN: THE COMPLETE SECOND SEASON	MTV HOME ENTERTAINMENT 36513 (29.98)	Jamie Foxx/Cori Farrell	100

TOP TV DVD SALES

WEEK	WEEK	TITLE	ARTIST/RECORDED LABEL & NUMBER (PRICE)	Principal Performers	SALES
1	1	1 FAMILY GUY: VOLUME FOUR	MTV HOME ENTERTAINMENT 70019 (29.98)	Animated	1,000
2	2	MARTIN: THE COMPLETE FIRST SEASON	MTV HOME ENTERTAINMENT 36510 (29.98)	Tom Hanks/Audrey Tautou	900
3	3	THE OFFICE: SEASON TWO	MTV HOME ENTERTAINMENT 36511 (29.98)	John Krasinski/Leah Remini	800
4	7	24: SEASON ONE	20TH CENTURY FOX 88305 (29.98)	Kiefer Sutherland/Connie Nielsen	700
5	2	HIGH SCHOOL MUSICAL: ENCORE EDITION	MTV HOME ENTERTAINMENT 70020 (29.98)	High School Musical Cast	600
6	6	THE DEVIL WEARS PRADA	20TH CENTURY FOX 88306 (29.98)	Anne Hathaway/Meryl Streep	500
7	8	INVINCIBLE	MTV HOME ENTERTAINMENT 70021 (29.98)	Mark Wahlberg/Greg Kinnear	500
8	9	THE NIGHT LISTENER	MTV HOME ENTERTAINMENT 70022 (29.98)	Robin Wright/Penelope Cruz	500
9	10	ICE AGE: MELTING DOWN	20TH CENTURY FOX 72723 (29.98)	Animated	500
10	11	SEASIDE	MTV HOME ENTERTAINMENT 18854 (29.98)	Jet Li/Yukarim Shodou	500
11	12	GREY'S ANATOMY: SEASON ONE	MTV HOME ENTERTAINMENT 70023 (29.98)	Greys Anatomy Cast	500
12	13	THE SIMPSONS: THE COMPLETE NINTH SEASON	MTV HOME ENTERTAINMENT 36514 (29.98)	Animated	500
13	14	EXTRAS: THE COMPLETE FIRST SEASON	MTV HOME ENTERTAINMENT 36515 (29.98)	Animated	500
14	15	THE OFFICE: SEASON ONE	MTV HOME ENTERTAINMENT 36516 (29.98)	John Krasinski/Leah Remini	500
15	16	PRETENDERS: THE ULTIMATE UNPLUGGED	MTV HOME ENTERTAINMENT 70024 (29.98)	Pretenders	500
16	17	DAVE COOK: VICTIOUS CIRCLE	MTV HOME ENTERTAINMENT 70025 (29.98)	Dave Cook	500
17	18	ONE TREE HILL: THE COMPLETE THIRD SEASON	MTV HOME ENTERTAINMENT 70026 (29.98)	One Tree Hill Cast	500
18	19	WALKING DEAD: FINDING THE ROCK STAR LIFE	MTV HOME ENTERTAINMENT 70027 (29.98)	Walking Dead Cast	500
19	20	TOM AND JERRY'S GREATEST CHASES	MTV HOME ENTERTAINMENT 70028 (29.98)	Tom and Jerry	500
20	21	24: SEASON ONE	20TH CENTURY FOX 88307 (29.98)	Kiefer Sutherland/Connie Nielsen	500
21	22	DAVE COOK'S TOOKSHOW	MTV HOME ENTERTAINMENT 70029 (29.98)	DAVE COOK	500
22	23	THE CHEETAH GIRLS 2	MTV HOME ENTERTAINMENT 70030 (29.98)	Cheetah Girls 2 Cast	500
23	24	SPONGEBOB SQUAREPANTS: SEASIDE SPONGEBOB	MTV HOME ENTERTAINMENT 70031 (29.98)	SpongeBob SquarePants	500
24	25	THE CHEETAH GIRLS 2	MTV HOME ENTERTAINMENT 70032 (29.98)	Cheetah Girls 2 Cast	500
25	26	WWE: SMACKDOWN VS. RAW 2007	MTV HOME ENTERTAINMENT 70033 (29.98)	WWE Superstars	500
26	27	MTV: THE SIMPSONS: SEASON 7	MTV HOME ENTERTAINMENT 70034 (29.98)	Greys Anatomy Cast	500
27	28	SEEDMAN: SEASON 2	MTV HOME ENTERTAINMENT 70035 (29.98)	Seedman	500
28	29	THE SIMPSONS: THE COMPLETE FOURTH SEASON	MTV HOME ENTERTAINMENT 70036 (29.98)	Greys Anatomy Cast	500
29	30	STANLIE: SG-1: THE COMPLETE NINTH SEASON	MTV HOME ENTERTAINMENT 70037 (29.98)	SG-1 Cast	500
30	31	MAT'S SIMPSON: SEASON 11	MTV HOME ENTERTAINMENT 70038 (29.98)	Greys Anatomy Cast	500

LAUNCH PAD

TOP HEATSEEKERS

WEEK	WEEK	ARTIST	ARTIST/RECORDED LABEL & NUMBER (PRICE)	Title
1	5	1 AVENTURA	TEARAWAY LATIN RECORDS/SONY BMG NORTHERN AMERICA 70184 (CD/12.98)	K.O.B.: Live
4	31	2 MAT KEARNEY	SONY MUSIC (14.98)	Nothing Left To Lose
5	2	3 SILVERSPUR PICKUPS	245258202 (CD/11.98)	Compania
6	4	4 RODRIGO Y GABRIELA	245258203 (CD/11.98)	Rodrigo Y Gabriela
7	22	5 BULLET FOR MY VALENTINE	50145274 (CD/11.98)	I Trust You To Kill Me
8	1	6 LEO DAN	245258204 (CD/11.98)	La Historia
9	2	7 LOS TUCANES DE TIJUANA	245258205 (CD/11.98)	El Papa De Los Policos
10	3	8 UNK	245258206 (CD/11.98)	La Reina Canta A Mexico
11	4	9 ANA GABRIEL	245258207 (CD/11.98)	Robbers & Cowards
12	5	10 IMOGEN HUDDLESTON	245258208 (CD/11.98)	Speak For Yourself
13	6	11 MEG & DAISY	245258209 (CD/11.98)	Something Real
14	7	12 LOS BUKIS	245258210 (CD/11.98)	30 Recuerdos
15	8	13 BOYS LIKE GIRLS	245258211 (CD/11.98)	Boys Like Girls
16	9	14 VICENTE FERNANDEZ	245258212 (CD/12.98)	La Tragedia Del Vaquero
17	10	15 COLD WAR KIDS	245258213 (CD/12.98)	Robbers & Cowards
18	11	16 THE VAMPS	245258214 (CD/12.98)	Inside In / Inside Out
19	12	17 YURIDIA	245258215 (CD/12.98)	Habla El Corazon
20	13	18 CARTEL	245258216 (CD/12.98)	Beautiful News
21	14	19 RICK & KEN-Y	245258217 (CD/12.98)	Chrome
22	15	20 CALLE 13	245258218 (CD/12.98)	Masterpiece: Sold Out
23	16	21 RAMON ALAYA Y SUS BRAVOS DEL NORTE	245258219 (CD/12.98)	Calle 13
24	17	22 LOS BUKIS	245258220 (CD/12.98)	La Mejor... Coleccion
25	18	23 JONAS NEWBORN	245258221 (CD/12.98)	Ys
26	19	24 RAKIM & KEN-Y	245258222 (CD/12.98)	Masterpiece: Nuestras Obras Maestras
27	20	25 DEMETRI MARTIN	245258223 (CD/12.98)	These Are Jokes
28	21	26 NELLIE MCWILLIAMS	245258224 (CD/12.98)	Pretty Little Head
29	22	27 SIN BANDERA	245258225 (CD/12.98)	Pasado
30	23	28 CHICAGO	245258226 (CD/12.98)	All's Well That Ends Well
31	24	29 SAN ANYTHING	245258227 (CD/12.98)	...Je A Real Boy
32	25	30 ISHS	245258228 (CD/12.98)	In the Absence of Truth
33	26	31 DRAGONFORCE	245258229 (CD/12.98)	Inhuman Rampage
34	27	32 ALACRANES MUSICAL	245258230 (CD/12.98)	Lines De Oro
35	28	33 GEORGE LOPEZ	245258231 (CD/12.98)	El Me Chingon
36	29	34 LOS ORQUIDALES DE SAN JUAN	245258232 (CD/12.98)	Lines De Oro
37	30	35 LOS BUKIS	245258233 (CD/12.98)	Lines De Oro
38	1	36 MIGUELITO	245258234 (CD/12.98)	Mas Grande Que Tu
39	2	37 LOS RELEJEROS DEL NORTE	245258235 (CD/12.98)	La Mejor... Coleccion
40	3	38 HILLSONG	245258236 (CD/12.98)	United We Stand
41	4	39 WE COULD THINK OF A TEE	245258237 (CD/12.98)	Boys And Girls In America
42	5	40 THE HOLD STEADY	245258238 (CD/12.98)	Historia De Una Reina
43	6	41 ANA GABRIEL	245258239 (CD/12.98)	End Of Silence
44	7	42 LOV RIELEROB DEL NORTE	245258240 (CD/12.98)	This Providence
45	8	43 RED	245258241 (CD/12.98)	Seuencia
46	9	44 THE PROVIDENCE	245258242 (CD/12.98)	Exilio
47	10	45 REIK	245258243 (CD/12.98)	Duele El Amor
48	11	46 MONCHY & ALEXANDRA	245258244 (CD/12.98)	How We Operate
49	12	47 ALLEGRES DE LA SIERRA	245258245 (CD/12.98)	
50	13	48 GOMEZ	245258246 (CD/12.98)	

BREAKING & ENTERING

Brazilian electropop band CSS, whose full name translates as "Tried of Being Sexy," has enough energy to enter Billboard's Top Electronic Albums chart at No. 1 this week. The band's self-titled debut album, *Enter*, charted at No. 22 on the chart for the week of Feb. 12.

Enter

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Enter

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A6DFULL



Hanging backstage at *America's* Jan. 17 show at B.B. King Blues Club & Grill in New York are, from left, Sony BMG/Burgundy Records A&R consultant **Pete Ganborg**, Sony BMG Commercial Music Group VP of marketing **Tony Ward**, America's **Gerry Beckley**, Sony BMG CMG president **John Ingrassia**, America's **Dewey Bunnell**, Sony BMG CMG senior VP of marketing/new product development **Matt Springer**, Sony BMG CMG senior VP **Jeff Hart** and Sony BMG CMG senior VP of **Marketing, Larry Hamby**. (Photo: G. S. S. / The Zuma Press)



Canadian MC **Belly**, left, rocks his new single "Pressure" from upcoming album "Revolution" with R&B superstar **Glenn** **Wine** (right). PHOTO COURTESY OF WESTERN MUSIC



Red Hot Chili Peppers drummer Chad Smith, right, makes an appearance Jan. 22 at the Musicians Hall of Fame & Museum in Nashville. Smith, pictured here with Musicians Hall of Fame & Museum president Joe Chambers, is donating several one-of-a-kind items to his exhibit at the museum, which will include a records, stage clothes, one sock, photos and other Peppers memorabilia. (PHOTO COURTESY OF KAREN JAPOR)



Fat Joe signed a worldwide publishing deal with Reach Global Music Publishing for his album "Me, Myself & I" which includes the hit "Make It Rain." Pictured, from left, are RGMP VP of creative **Rashidi Hendrix**, RGMP VP **Scott Rubin**, Fat Joe and RGMP president **Michael Closter**.



Celtic Woman recently celebrated the platinum certification of its self-titled debut album on Manhattan Records at EMI's offices in Los Angeles. Pictured, from left, are Celtic Woman's **Maev** and **Orla**, music director **David Downes**, and Celtic Woman's **Maire**, **Chloe** and **Lisa**. (PHOTO COURTESY OF WIREIMAGE.COM)



Barry Manilow was presented with a plaque commemorating the platinum sales status of his No. 1, *“The Greatest Songs of the 20th Century”* and gold status of his No. 2 debut, *“The Greatest Songs of the 20th Century: Pictures”*. Pictured at the presentation, which took place backstage at Madison Square Garden in New York, from left, are *Atlantic* Records senior VP of marketing and artist development **Scott Severson**, *BMG* U.S. chairman **CCD Cleve Davis**, *Mercury* *EMG* U.S. president **VCCO Charles Goldstein** and *Atlantic* Records exec **VP Creative** **John Esposito**.



Tommy Lee (Limp Bizkit) is performing Jan. 16 at the Seminole Hard Rock Hotel & Casino in Hollywood, Fla., before taking the stage with his band **Rockstar Supernovas**. PHOTO COURTESY OF RALPH NOTARO



Sens. **livers**,
right, with Lisa
Bonne, center, and
Tony Dovolani at
the Nashville stop on
the *Dancing With the
Stars* tour where Evers
rejoined the fan favorite
and performed his
signature single "You'll
Always Be My Baby."

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

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SYNCHRONICITY

Nobody's saying anything, but rumors are swirling that the Police will open the Grammy Awards telecast next month in Los Angeles, similar to Simon & Garfunkel's surprise appearance at the 2003 ceremony. A Grammy representative did not return a request for comment by deadline. A Police/Grammy moment would seem like a logical kickoff for what is widely understood to be a 2007 reunion tour from the group, which has been dormant since 1986. Stay tuned.

LIKE FATHER LIKE DAUGHTER

As EMI Music Publishing chairman/co-CEO Marty Bandler prepares to vacate his seat in a couple of months, Track hears that his daughter Jennifer is about to launch her career in the entertainment industry. Ms. Bandler will officially join boutique entertainment PR company Oui 2 Public Relations in the coming days. Already, she has her eyes set on wearing her father's crown. On a recent trip to Atlanta, Jennifer was seen talking PR with hip-hop producer Toome and Young Jock. Don't forget: She once called the ATL home; that is, during a stint managing supergroup TLC.

STAX GETS ITS GROOVE BACK

Concord Music Group's revitalization of Stax Records is jumping into full swing. In addition to signing Angie Stone and its earlier mainstay Isaac "Shafii" Hayes, Stax has added two more singers to its roster: Leon Ware and N'Dambi. Ware is best-known for his writing and production work on Marvin Gaye's "I Want You" album. He's also collaborated with Quincy Jones, Minnie Riperton and the Isley Brothers. N'Dambi, well-known in R&B's indie scene, is a former backing vocalist for Erykah Badu. Look for her and Stone's albums in late summer; Ware's is slated for spring/early summer.

In signing artists, Stax VP of A&R Collin Stanback says the new Stax is looking for heartfelt music and real musicianship. "We need to give people more of a variety in black music to listen to," he says. "What we see in today's music is an approach that is pretty much way too common. When you look at the '70s to early '90s, everyone was in their own lane and nothing sounded alike. We at Stax would like to get back to that."

As reported earlier on billboard.biz, the venerable Memphis label formally begins celebrating its 50th anniversary March 13, with the release of a deluxe two-CD set featuring tracks from a who's who of soul that includes Hayes, the Dramatics, Staple Singers and Mabel John. Two weeks later, *Earth, Wind & Fire's "Interpretations"* CD arrives (see story, page 40). Wrapped around all this a yearlong salute to Stax's 50 years via concerts and exhibits presented by the Memphis Convention & Visitors Bureau along with nonprofit Soulsville USA.

DEMAND YOUR 'LATE NIGHT SPECIAL'

For fans who want and demand it, Pretty Ricky will be only too happy to give them a "Late Night Special." Putting a user-generated twist on the traditional tour concept, Atlantic Records Group is partnering with San

Diego-based Eventful.com to map the stops for a national tour that kicks off in mid-March. It's all in support of the group's Jan. 23 sophomore release, "Late Night Special." On Feb. 5, Pretty Ricky will announce its 1,000 Demand Tour Competition in which fans will compete to have the tour stop in their city. Once a city nets 1,000 demands, Pretty Ricky will book the show. The quartet, which plans to tour for a year, pledges it will perform in any city that hits or goes beyond the 1,000 mark. Not a bad way to truly gauge an act's grass-roots popularity, eh?

HAIRSPRAY IN THE OUTBACK

If you loved the music and the wigs in the cult hit movie "Priscilla Queen of the Desert," get ready for the musical to invade these shores very soon. Track spies in Australia report that the show is playing to sellout audiences and is now preparing to travel overseas, including a possible run on Broadway and/or the Las Vegas Strip. The show is packed full of "camp" and club classics, including "I Love the Nightlife," "Finally," "Shake Your Groove Thing," "I Will Survive" and "Never Been to Me." And yes, like the movie, the musical is very big on costumes and, of course, hair.

JOAN DOES KIT AND THE WIDOW

British comedy duo Kit and the Widow are busy preparing for their debut at New York's Joe's Pub. Those that caught the duo opening for Joan Rivers last year know what to expect: Noel Coward-esque slewing of modern life, pop culture and politics. Indeed, this is the kind of old-style cabaret that intertwines acid tongue lashings and witty parody songs. In a reversal of roles, Track hears that Rivers, so enamored of Kit and the Widow, will open for them at their Feb. 5 gig. Of course, Rivers being Rivers, she may very well show up at their Feb. 9 show, too. She's that kind of gal.



PRETTY RICKY

Executive

TURNTABLE

EDITED BY MITCHELL PETERS

RECORD COMPANIES: The Buena Vista Music Group Europe, Middle East and Africa appoints **Martin Morales** to executive director. He was head of content at iTunes Pan Europe.

Universal Music Group names **Tegan Kossowicz** senior director of business & legal affairs in the royalties and copyright division. She was senior director of business & legal affairs at Famous Music Publishing.

Universal Music Group Nashville names **Joe Fisher** senior director of A&R and promotes **Stephanie Wright** to director of A&R. Fisher was a day-to-day manager at Lyric Management, and Wright was a manager in the A&R department.

Warner Bros. Nashville promotes **Peter Strickland** to senior VP of sales and marketing. He was VP A&R. **1720 Entertainment** promotes **John Michael Howcott** to A&R director. He was coordinator.

EMI Group names **Jean-Francois Cecillon** chairman/CEO of the new EMI Music International division, and **Ian Hanson** COO of EMI Music. Cecillon was chairman/CEO of EMI Music Continental Europe, and Hanson was senior VP of the chairman's office at EMI Music.

Hollywood Records in Burbank, Calif., appoints **Jonathan Haft** to senior VP of business affairs and **Joey Sculieri** to VP of alternative and rock promotion. Haft was a partner at law firm Lapidus & Haft, and Sculieri was VP of rock promotion.

Sony BMG Music Entertainment names **Mack Hill** VP of



KOSSOWICZ



HAFY



WRIGHT



QUENSENBERG

music licensing. He was VP of film and TV music at Sony/ATV Music Publishing.

RADIO: Premiere Radio Networks promotes **Amir Forrester** to senior VP of public relations. She was VP.

PUBLISHING: Notable Music names **Damon Booth** VP. He was senior director of A&R at Warner Bros. Records.

DISTRIBUTION: RED Distribution promotes **Danny Buch** to senior VP of promotion and artist development. He was VP.

TOURING: Live Nation promotes **Bruce Eskowitz** to CEO of North American Music. **Jason Goriner** to president of North American Concerts. **Russell Wallach** to president of alliances. **Don Watson** to executive VP of House of Blues and **David Shuman** to executive VP of North American Finance.

GENERAL: Specialty Music names **Mitchell GM** of the American Royal Center and Kemper Arena in Kansas City, Mo. He was assistant GM at the arena.

Madison Square Garden in New York names **Scott Richman** senior VP/GM of MSG Interactive for MSG Media. He was VP/GM of programming at American Online.

MANAGEMENT: Vector Management in Nashville names **Faith Quesenberry** manager. She was founder and president of Curiosity.

The Firm in Los Angeles ups **David Rodrick** to manager. He was a junior manager.

DIGITAL: Brilliant Technologies appoints **Andrew Nibley** to lead the company's newly formed QTRAX advisory board. He currently serves as chairman/CEO at Martsteller.

RELATED FIELDS: Handiman Co. names **Jessica Brodsky** assistant VP of processing and control in the product management and logistics department. She was assistant VP of budgeting and forecasting.

Liberation Entertainment names **J. Alan Davis** VP/head of worldwide business affairs. He was president of Periscope Ltd.

The Motion Picture Assn. of America names **Scott Oster** executive VP of communications. He was a partner at Entertainment Strategic Group.

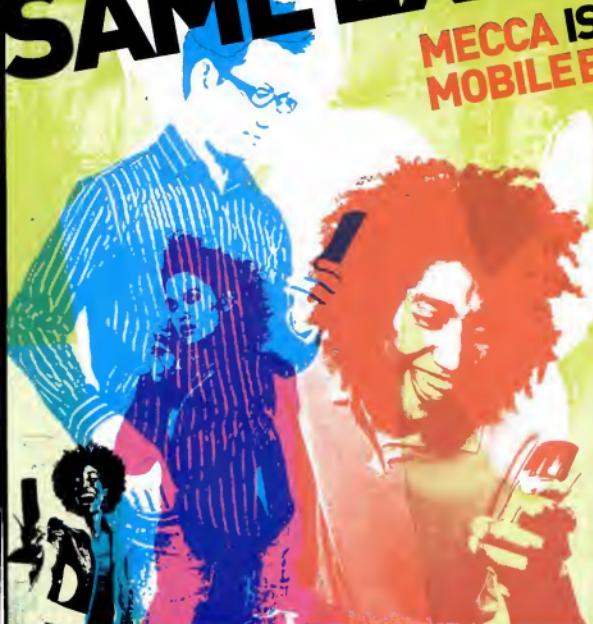
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Free Integrated Access Device: Offer may be withdrawn at any time without notice. OneFlex® Integrated Access: OneFlex® Integrated Access is available to business customers in select areas across the continental U.S. Minimum one-year term commitment required. Early termination charges may apply. Monthly charge and activation fee based on configuration and contract term selected. Minimum 6 lines required. Long-distance calls to non-Qwest Integrated Access customers are additional. Additional equipment may be required. Other restrictions may apply. Call for availability and complete details. Free installation and promotional pricing discounts. Offer ends 3/31/07.

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Corporate & Financial